HISTORY OF TELUGU LITERATURE

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BY

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Author's Preface

I OWE an apology to the public as well as to the Sahitya Akademi for the delay in completing this History of Telugu Literature which I undertook to write for the Sahitya Akademi seven years ago. Although I had, by 1958, completed the major portion of Part I of the book and was encouraged by the appreciation of my friends, Sivasankara Swami and Acharya Rayaprolu Subba Rao, who were good enough to read it, I was unable to maintain the pace of progress for reasons of health and owing to pressure of some other literary commitments.

Moreover, Part II of the book which deals with modern Telugu literature presented many more difficulties than the earlier part. The number of modern writers is legion and the books published innumerable. It is comparatively easy to tell a historian, "Select only the best"; but how can one do so without first reading all that has been published? I could have made the task easier for myself by relying on the opinions expressed by other critics, but I chose the harder way of reading everything for myself and forming my own judgements, though I gladly acknowledge my debt to other scholars and critics whose evaluations have helped me.

It would be presumptuous of me to claim that I have read every book published in Telugu. I can only say that I have done my best to read and judge for myself every book of literary character in Telugu on which I could lay my hand. But the field surveyed is so vast and varied that I might have inadvertently ignored some writers and books of merit, for which omission I tender my apologies in advance.

I am grateful to all friends who were kind enough to read the manuscript at different stages and whose valued advice and guidance have helped and encouraged me; in particular, Acharya Rayaprolu Subba Rao, Pandit Sri Rallapalli Ananta Krishna Sarma, Sri Devulapalli Ramanuja Rao, Prof. Pingali Lakshmikantham and Sri Kolavennu Ramakotiswara Rao.

This book is written mainly for the benefit of non-Telugu readers as part of Sahitya Akademi's programme of introducing the literature of one Indian region to readers in other regions.

For this reason I have refrained from quoting copious extracts from the original Telugu. Such verses as I have quoted have been supplemented with their English renderings. Translation cannot adequately convey the poetic merit of the original; nevertheless, I trust they will help the reader to get a partial glimpse of the original.

G. V. SITAPATI
10th August 1962

Introduction

By force of habit, I may occasionally use the words 'Andhra' and 'Andhras' to denote respectively the Telugu language and the people who speak it as their mother-tongue. But, as a student of the history of the language and of the people, I cannot accept the theory that the Telugu language is the same as, or has evolved from, 'Andhra' even supposing that there was ever a Prakrit of that name, or that the Telugu people are the descendants of the Andhras. It is no doubt true that the Andhra empire, in course of time, extended over a large part of the Telugu country but the Andhra empire and the Telugu country were never exactly co-extensive. A part of modern Maharashtra, which was for a long time included in the Andhra empire, was never a part of the Telugu country. The northern coastal districts of the Telugu country were not within the Andhra empire. It may be urged that they were also conquered by the Andhra emperors, but it cannot be maintained that they were held long enough to enable the rulers to flood the area with the race and the language of the Andhras.

The earliest known Telugu poets of the eleventh and twelfth centuries—Nannaya and Nannichoda—used the words Telu(n)gu and Tenu(n)gu to denote the language in which they composed their poems. Nannichoda used *Andhra Vishaya* to denote the country in which, he said, Tenu(n)gu was fostered by the Chalukya kings. *Andhra Vishaya* appears to have been used by him like 'British India', though it was already an anachronism when it was used by Nannichoda.

Subsequent writers have taken a fancy to use Andhra to mean Telugu, for the language, the country or the people. Andhra sounds more dignified and enters into Sanskrit compounds more readily than Telugu, but whenever a reference was made to the mellifluous quality of the language, it was Telugu and not Andhra that was used, as in the oft-quoted line from a verse of Krishnadevaraya of the 16th century: *Desa bhashalandu Telugu lessa*—'of the indigenous languages of the country Telugu is the best'. Foreigners were so much attracted by the melody of Telugu that they called it 'the Italian of the East'. It is only those that

have been influenced by pedantry or politics who would use Andhra, but the ordinary people of this region always use Telugu to denote the language, and Telugus to denote the people that speak it as their mother-tongue. Neighbouring people like the Savaras, Oriyas, Kannadigas or Tamils have been always in the habit of using Telugu and Telugus. Foreign writers also used these words to denote the language and the people that spoke it. It is only in recent times of political awakening and nationalism that Andhra became a favourite expression with the Telugus of the coastal districts. The people of Telangana use the word Telugu and are not in favour of using Andhra. This could be seen when recently there was a controversy about the name of the newly formed State, though finally it came to be known as Andhra Pradesh.

I do not propose to discuss here the origin of the words Telu(n)gu and Tenu(n)gu. In all probability, the former was the earlier; *l* is changed into *n*. cf. lavana (Skt), meaning 'salt', becomes nuno in Oriya; nol (Tamil), meaning to perform a vow, becomes non in Kannada. Moreover, Telu(n)gu was, in early as well as modern times, more frequently used than Tenu(n)gu, as in Tela(n)ga, Talinga, Telivaha, Telangana, Telaings, etc.

I am entirely in favour of the theory that Telugu belongs to the Dravidian group of Indian languages. Its foundations are entirely Dravidian, though the superstructure has become, in course of time, mixed, like the English language, by borrowing and assimilating foreign words. Of the foreign languages that contributed most to the growth of Telugu, Sanskrit stands foremost. When the Aryan culture spread to the South, it was the Telugu country that embraced it earlier than any other part of Southern India. There are, therefore, thousands of words in Telugu that can be traced to Sanskrit, either directly or through the Prakrit dialects; but linguistic affinity is not determined by the existence of such borrowed words, whatever be their number or however extensively they may be used in the country. Linguistic affinity between any two languages has to be carefully determined with reference to basic words like pronouns, numerals, cardinals and ordinals; words relating to the parts of the body, habitat, dress and food; terms of relationship; affixes, prefixes and suffixes; declensional and conjugational forms; particles and terminations, etc. Judged by such accepted principles governing

the affinity of languages, Telugu should be regarded as a language of the Dravidian group.

Periods in the History of Telugu Literature

In tracing the history of Telugu Literature I shall adopt a classification which either denotes the peculiar features of the period, or centres round a well-known poet who had a great following or exercised immense influence on his contemporary or later poets.

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PART ONE

EARLY PERIOD

(600 to 1900 A.D.)

CHAPTER I

Early Period

THIS period may be divided into two parts: the first (600—800) during which there were several inscriptions containing words and sentences in Telugu, which prove the appearance of Telugu as a distinct offshoot from the main Dravidian branch; the second (800—1000), during which there were inscriptions containing Telugu verses which indicate the beginnings of poetic composition in Telugu in genuine Dravidian metres peculiar to Kannada and Telugu. There are also references to poets of this period made by scholars of the later periods though not very reliable.

This period was characterised by the waning of Buddhism and the waxing of Jainism, and the influence of the latter was felt by the poets of this period—Kannada and Telugu.

There is no use of speculating about the Telugu literature of this period, until and unless we have restored or discovered any works which decidedly belong to this period. I shall, however, refer to one statement made by a renowned poet of the 14th century, Errana, the third of the Poet-trio who completed the translation of the *Mahabharata* into Telugu. One of the introductory verses of his poem, *Nrisimha Puranam*, in which Errana made a devout reference to Nannaya and Tikkana, enables us to have an idea of the kind of literature which might have existed in the Telugu country prior to Nannaya. He says: " I think (in devotion) of Nannaya and Tikkana who made clear the Hindu Dharma, as expounded by Vyasa, to the Telugus who, without understanding the real significance of the *Mahabharata*, had been reading the gibberish accounts relating to the stories of the past " The reference is probably to the influence of the Buddhists and Jains and their versions of the Puranic tales in support of their faith. But we have to be very cautious in accepting Errana's statement. Errana lived in the 14th century and referred to the literature prior to the 10th century. We do not know what justification he had, or what books he was thinking of, to make such a statement. We are, however, certain about one historical fact—that Jainism, and literature based upon it, had been prevalent

in Kannada-desa prior to Nannaya. And it is said that some books were also written in Telugu by scholars of the Jaina faith. These books might have been destroyed when Jainism was suppressed. Nannaya, the first known Telugu poet, must have been acquainted with some of them, because otherwise he could not have become such an eminent poet, all of a sudden, to compose the Telugu version of the *Mahabharata* in such a perfect, elegant style.

CHAPTER II

Puranas and Itihasas

Age of Nannaya (1000—1150)

WHEN the curtain rises after the prelude sketched above, we see a vivid picture of life with an appropriate background and correct perspective—Rajaraja Narendra, king of the Eastern Chalukya dynasty (1022—1063), holding his court at the capital city of Rajahmundry on the banks of the Godavari with all pageantry—the court dignitaries and court poets, scholars and retinue. The king turns to Nannaya, his poet-laureate, and says: "I have listened to the stories in the various Puranas and acquired a knowledge of the ancient lore of our country; but, of the objects which are ever dearest to me, *Bharata Sravanasakti*, the passionate longing to listen to the story of the *Mahabharata* still reigns supreme. Please, therefore, render into Tenugu the *Mahabharata* as it was vividly expounded by Vyasa in Sanskrit." The choice of the subject was not left to the poet but dictated to him by the king. And the king's choice was due to his conviction that he was a remote scion of the lunar race of kings, to which belonged the heroes of the *Mahabharata*. Nannaya commenced the work entrusted to him and made a graceful acknowledgement of his indebtedness to his friend and colleague, Narayana Bhat, who was "like the Lord Narayana to Arjuna, the son of Indra, on the battlefield of Bharat" for his assistance, though we do not know the nature and extent of that assistance. Nannaya could not however finish his rendering. He translated the *Adi Parva*, *Sabha Parva* and a part of *Aranya* (or *Vana*) *Parva*. In all probability his premature death prevented its completion. Whatever be the reason, Nannaya's work remained unfinished for more than two centuries.

With the death of Rajaraja Narendra in 1063 came political, social and religious changes adverse to the growth of the type of Telugu literature started by Nannaya. It was given to Tikkana of Simhapuri (Nellore) in the 13th century to continue the work of Nannaya in a different social and political atmosphere. He did not take up *Aranya Parva* where Nannaya left it but began with *Virata Parva* and completed the remaining fifteen *Parvas*. Later

on it was Errana of the 14th century who rendered the unfinished portion of *Aranya Parva*. But in doing so he endeavoured, as he himself said, to maintain the style and language of Nannaya, with the object of doing it in the name of Nannaya himself. Nannaya, Tikkana and Errana constitute, as the translators of the *Mahabharata*, the authoritative Poet-trio of Telugu literature whose names were mentioned with reverence by almost all the poets of the subsequent generations in the introductory verses of their poems. Tikkana and Errana were also the authors of some other works besides the *Mahabharata*.

Nannaya was a pious Brahman, devoted to the Hindu Dharma as ordained by the Vedas, and in his translation of the *Mahabharata* he was very faithful to the exposition of Vyasa, the author of the original in Sanskrit. We look upon Nannaya's *Mahabharata* with great respect and affection as the first piece of Telugu literature preserved to posterity, and for its polished style, evenness of flow and refined expression with a harmonious and sonorous blend of Sanskrit and Telugu words in which Sanskrit has a predominant share.

Nannaya's translation is neither a complete nor a literal translation of the original in Sanskrit. There are many omissions and commissions, some of which no doubt enhance the merit of the translation while some others are not so commendable. For example, the description relating to how Draupadi garlanded Arjuna when he won the prize in the *Matsya Yantra* contest is poetic and charming in Nannaya's translation, while it is comparatively prosaic and insipid in Sanskrit. But we cannot justify Nannaya's omissions in some places. For example, when Duryodhana threatened to outrage the modesty of Draupadi by ordering that she should be dragged into the court, Gandhari was very indignant, and she went to the length of seriously proposing to her husband that, though Duryodhana was their eldest son, he should be banished. This incident amongst several others exhibits Gandhari's nobility and her sense of justice and decorum. This was described in the original Sanskrit but Nannaya left it out in his translation. Nannaya at several places added a few words to emphasise and extol the superiority of the Vedic Dharma, though there was nothing in the original to support his statements.

There are, no doubt, poetic flashes that can be marked out as of Nannaya's own creative art, but they are comparatively rare.

It is after all a translation and not an original poem. He set the model and had a following. For a long period of about 500 years, a predominant part of Telugu literature consisted of translations of the Epics and Puranas for the benefit of those that could not read and understand Sanskrit.

The ordinary Telugu reader does not care to know whether what he reads is an exact translation or not. He reads what is interesting and appealing to him. Nannaya's *Mahabharata*, being the first piece of classical literature in Telugu, is held in great esteem; but, except those that have either literary interest or religious fervour, people do not usually read the whole of his work. There are, however, a few portions such as the episode of Kacha and Devayani in *Adi Parva*, Sisupala Vadha in *Sabha Parva* and Nala Charitra in *Aranya Parva* which are frequently read with interest.

Age of the Saiva Poets (1150—1220)

During the period between the Age of Nannaya and the Age of Tikkana, there rose into prominence Saivism which rendered service to the Hindu Dharma by suppressing Jainism but assumed a hostile attitude to the Vaishnava cult. I propose to take up this subject under Nannichoda after presenting an account of Tikkana and Errana, the two poets who completed the translation of the *Mahabharata*, started by Nannaya.

Age of Tikkana (1220—1300)

By the time of Tikkana, several changes had taken place in the social, political and cultural history of the Telugu people. Rajaraja Narendra's son acquired his maternal grandfather's Chola kingdom, and leaving his ancestral Chalukya realm to his paternal uncle he went away to the south and assumed the name of Kulottunga Choda Deva. This event reduced the Telugu country to second-rate importance and the local chiefs assumed independence. Rajahmundry ceased to be a place of patronage for literature or any other cultural activity. But Telugu literature flourished elsewhere as we shall see presently. By the time Tikkana shone bright on the firmament of Telugu literature, there had been brilliant poets whose literary productions helped Tikkana reach the top-most place in the galaxy of poets. The family to which he belonged was one of scholars and poets of eminence. *Uttara*

Ramayana which he composed as his first work of importance is without a single *vachana* or prose passage and is, therefore, known as *Nirvachanottara Ramayana*. Let us first see how Tikkana translated the *Mahabharata*. He must have composed it during the first half of the 13th century, 200 years after Nannaya, and when literary traditions were well established. If Nannaya desired to popularise the Vedic cult as expounded by Vyasa, as against the spread of Jainism in the previous period, Tikkana had to meet the challenge of the aggressive Vira Saiva cult by presenting the unity of Godhead and creating harmony between Saivites and Vaishnavites. The existence of a temple dedicated to Hari-Hara-Natha in Nellore where he stayed with his grandfather under the patronage of Manuma Siddi (1200—1258), must have induced Tikkana to dedicate his *Mahabharata* to Hari-Hara-Natha. He went a step further than Nannaya in making a free translation of the *Mahabharata*; he left out minor episodes, abridged the less important sections and improved upon some of the descriptive passages in Vyasa's original. What is more interesting, Tikkana was not content with a mere rendering in the form of an epic or historical narrative; he wanted to render it as a poem of literary, artistic merit. The very first *parva* which he took up, *Virata*, may be regarded as a romantic poem complete in itself. The next *parva*, *Udyoga*, was treated by him as a heroic poem exhibiting the chivalrous magnanimity of the heroes, and their statesmanship and high-class diplomacy. The next five *parvas* describe the rapid progress of the war between *Dhartarashtras* and *Pandavas*; but it is not an insipid description of warfare that is presented to us by Tikkana. It is so entrancing that we read it, or hear it read, with sustained and ever increasing interest. The last *parvas* exhibit the skill of a mature artist. It is really very astonishing to find that Tikkana could make his description of even the burial or cremation ground appealing to us. It may be said that all these merits of the poem are in the original Sanskrit *Mahabharata* of Vyasa; but we must realise that it is a superbly artistic achievement to translate an epic in such a way as to make us forget that it is a translation. Tikkana's presentation of the story is so vivid that we seem to be in the presence of the great heroes and statesmen and actually witnessing the thrilling incidents. The language used by Tikkana is ever fresh, dignified and appropriately varied to suit the situation described or the character

portrayed. There is in Tikkana's language a happy mixture of Sanskrit and Telugu; but unlike Nannaya he would use more Telugu than Sanskrit. He would go a step further and avoid the use of obsolete Telugu expressions. He was a master of the current idiom of his day.

Age of Errapragada: (1300—1380)

The third of the Poet-trio of the Telugu *Mahabharata* is Errapragada who, on account of his extreme devotion to Lord Siva, came to be known as *Sambhudas* and from the *prabandha* style of his poems as *Prabandha Paramesvara.* He used the Telugu and Sanskrit elements in equal proportions. He lived in the 14th century and dedicated his poem *Harivamsam* to Anavema Reddi, ruler of the Vinukonda kingdom with Addanki as capital. Anavema (1340—1369) extended his kingdom up to Rajahmundry. He was noted for his scholarship in Sanskrit and Telugu. Errana dedicated his poem *Nrisimha Puranam* to Lord Ahobala. It is said that he composed the *Ramayana* also, but unfortunately it has not yet been discovered.

Nannichoda and the Saiva poets: (1150—1220)

Nannichoda and his poem *Kumarasambhavam* were unknown to Telugu scholars until fifty years ago. The late Manavalli Ramakrishna Kavi, a great oriental scholar, brought to light Nannichoda's *Kumarasambhavam,* a copy of which had been lying unnoticed in the Saraswati Mahal Manuscripts Library at Tanjore. A part of it was edited by Ramakrishna Kavi and printed in 1914 for the first time. It startled the scholars of the Telugu country when, in the introduction, the editor made the astounding statement that Nannichoda lived about 940 and his *Kumarasambhavam* was composed long before Nannaya was born. Among Telugu scholars who had been under the definite impression that Nannaya's *Mahabharata* was the first piece of literature in Telugu, the announcement that a still earlier poem of twelve cantos and more than 2,000 verses was discovered, naturally produced a sensation. Some could not believe it, particularly because no mention was made of this poet or his book anywhere in Telugu literature; in spite of the fact that the author was the ruler of a tract of the Telugu country and the poem exhibited great poetical talent and scholarship. It is difficult to comprehend how Telugu

scholars could be so long oblivious of the existence of such a poet and of his excellent literary production. In this rapid survey of Telugu literature, I cannot possibly enumerate the several problems which the discovery of the book raised or the speculations about its antiquity and concealment. I shall however allude to the considered opinion of a large section of scholars.

Nannichoda was the son of Choda-balli, a Chola ruler (about 1100) of Pakanadu of which Nellore district was a part.

Nannichoda claimed to be *Tenkanaditya*, " Lord of the South ", with Urayur as his capital, and he traced his descent from the renowned Karikala Choda. He might have been a descendant of Karikala Choda, but his claim to the title of *Tenkanaditya* was out of date and merely formal. His claim to the title, *Kaviraja Sikhamani*, however, is well founded, because the *Kumarasambhavm* is a masterpiece; and there is no difference of opinion about its merit, though scholars differ in determining the exact rank to be assigned to it. In fact, the poem does not admit of comparisons because it stands alone in its technique, style, language and composition. It does not fit into the series of poems commencing with Nannaya's *Mahabharata*. Errana of the 14th century was known as *Prabandha Paramesvara* for the new technique he developed in composing a poem that can be called a *prabandha*. It required a number of features, such as the opening verses of invocation addressed to the supreme, to the family gods and to the *gurus*; tributes to the previous poets for inspiration; censure of bad poets, to indicate the undesirable features which the author would guard against; announcement of the dedication to a deity or *guru*, or patron; a brief description of the genealogy of the recipient of the dedication as well as of the author; verses ending in words with the suffix meaning " to ", known as *Shashtyantamulu* (sixth case endings) to indicate the deity or the patron to whom the book is dedicated; an introductory verse at the commencement, and closing verses at the end, of each of the second and subsequent cantos, containing references to the greatness or the good qualities of the deity or person to whom the book is dedicated; and a colophon containing the full designation of the author with the names of his parents, *guru* and deity who endowed him with the requisite scholarship and poetical talents. In addition to these fundamental features, the *prabandha* should contain descriptions of eighteen categorical items such as seasons, rivers,

lakes, mountains, forests, sun, moon, marriage, sex affairs, births, battles, kings, cities, etc.; figures of speech and modes of stylistic ornament. It will be an additional point of merit if the *prabandha* contains acrobatic feats such as *garbhakavita*, a lengthy verse, parts of which yield one or two concealed short verses of varying metres with self-contained meanings; *bandhakavita*, a verse the letters of which can be arranged to assume the shape of a coiled cobra, or cart-wheel, or a sword, or an umbrella or something else. A *kavya* with all these features is regarded as a fully developed *prabandha* and Nannichoda's *Kumarasambhavam* satisfied all these requirements. Errana, who made only an approach to this pattern of *prabandha*, could not have assumed the title of *Prabandha Paramesvara* if he had seen Nannichoda's *Kumarasambhavam*.

Nannichoda did not mention the name of any Telugu poet prior to him in the introductory verses of his poem under the caption, "Tribute to the past poets". He mentioned only Sanskrit poets, namely Valmiki, Kalidasa, Bharavi, Udbhata and Bana and extolled their greatness. He included Udbhata also because his version of *Kumarasambhavam* as well as Kalidasa's poem were the sources from which he took the material for his *prabandha*. Referring to the Telugu poetry prior to his times, Nannichoda merely mentioned in general terms that, while in the past *marga kavita* had been well spread in the country, the Chalukya and other kings "gave rise to" *desi kavita*, by which he evidently meant poetry in the regional language, and that they "maintained Telugu" in the Andhra region. Without mentioning names, Nannichoda makes a general obeisance to all the poets who adopted the *marga* and the *desi* styles of composition. The significance of these words as used by Nannichoda is still a matter of controversy among Telugu scholars. It is not clear whether by *marga kavita* he meant poetical composition exclusively in the Sanskrit language or composition in the regional language with a heavy load of Sanskrit patterns and styles. The significance of *desi kavita* as used by him depends upon the interpretation of *marga kavita*. Nannichoda is the only poet who used these expressions relating to styles of poetic composition in Telugu. The Telugu poets of the Saiva cult, who wrote their poems to spread their faith in the country, adopted a simple style and used simple language so that they might be easily read and understood by the people without any difficulty. But none of them used the expression, *desi kavita*.

Janu kavita, which means plain, poetic composition, and *teta Telugu* which means "crystal clear Telugu" were the words used by them. The expression *Janu telugu* in the sense of plain language occurs in Nannichoda's *Kumarasambhavam* (canto 1, verse 35) as well as in Palakuriki Somanatha's *Basavapuranam* (canto 1, line 81).

It is curious that Nannichoda makes no reference to Nannaya or any other Telugu poet, or to any other piece of Telugu literature. Nor did any of the Telugu poets refer to Nannichoda or his *Kumarasambhavam*. But Nannichoda must have had a good background; he could not have developed such a perfect style of poetic composition all of a sudden; he must have had models set before him, though unfortunately he did not mention them. The structure of the Telugu language used by Nannichoda is in all respects quite in accordance with what we find in the Telugu works of this period, except that it has some dialectal variations. There are a few words, no doubt, of Dravidian origin but used only by Tamils or Kannadigas. If the earliest grammarians of Telugu had studied Nannichoda's *Kumarasambhavam* also, they would have framed different rules of grammar so as to incorporate the usage illustrated in this *kavya*.

Nannichoda was a great devotee of Lord Siva and an ardent follower of the Saiva cult that prevailed in those days. He was the disciple of Jangama Mallikarjuna Deva, a renowned sage and preceptor of the Saivites of the age. It was through the dedication of this poem to that great sage that it has been possible to fix the date of the poet at about 1130.

The most prominent Saiva poets are Mallikarjuna Panditaradhya (1150), author of *Sivatatva Saram*, Palakuriki Somanatha (1200), author of several works and Yathavakkula Annamayya (1240), author of *Sarveswara Satakam*. Of these Palakuriki Somanatha occupies a high place in the history of Telugu literature. He lived about 1200—1240 and composed amongst others two poems: 1. *Basavapuranam* and 2. *Panditaradhya Charitra*, both in the *desi dvipada* metre. Basavesvara, though a Brahman by birth, gave up the *Karma Samskaras* as ordained by the Brahman law-givers of the Vedic cult and adopted the pure Bhakti cult which inculcated the adoration of Lord Siva as the supreme deity. Though Saivism had been in existence for a long time in India, it did not assume an aggressive form until it had to

vanquish Jainism, which went against the very fundamentals of the Vedic religion during 600—1000 in Southern India. Though the Vedic Dharma cult to which Nannaya belonged and the Vira Saiva cult to which Palakuriki Somana belonged opposed Jainism, each in its own way, there was no agreement between these two cults. The Vedic Dharma would maintain the superiority of the Brahman and the Sanskrit language, while the Vira Saiva cult would give prominence to Bhakti, devotion to Lord Siva, and would take into its fold all devotees to Siva, irrespective of caste distinctions, and present to them prospects of eternal bliss through *Sivasayujyam*. As an ardent follower of this cult, Palakuriki Somana desired to do the missionary work by expounding the tenets of that creed and narrating the miracles of Basava and Panditaradhya. In order to achieve his object, he composed his poems in popular style and language, employing the popular *desi* metre (*dvipada*) and using Telugu expressions as extensively as possible and using Sanskrit only where he had to quote chapter and verse from the Vedas in support of his theories. Though he wrote with the zeal of a propagandist, his poems exhibit the admirable poetical skill of a talented poet and scholar; they are full of enchanting descriptions and convincing arguments, interesting anecdotes, and inspiring thoughts. Of the two poems, *Panditaradhya Charitra* may be regarded as a book of general knowledge as it has references to almost all the fields of human activity such as social customs, domestic problems, arts and crafts, and all branches of music—*ragas* and *talas*. It is a mirror in which the social life and culture of the age are reflected.

The earliest of Somanatha's poetic works is *Anubhavasaram* in which he indulged in the composition of *vritta* metres, borrowed from Sanskrit prosody, probably because he wished to exhibit his scholarship and poetic talent and win recognition as a great poet. In his *Vrishadhipa Satakam* also he exhibited his poetic skill by composing 108 *vrittas* known as *Champakamala* and *Utpalamala*, a few of which were composed in each of the prominent languages of the region, viz., Tamil, Kannada, Maharashtra and also Sanskrit as well as Telugu. The technique of a *sataka* pattern of literature was fully observed; it contained 108 verses in all to justify the name of *Sataka* meaning a century of verses, each of which ended in a refrain, *Basava Basava Vrishadhipa*. So far as we know, this appears to be the first well-formed *Sataka* in Telugu literature.

In his *Gangotpatti Ragada* he exhibited his knowledge of music. He was also the author of *Basavodaharanam* in Sanskrit and Telugu. It is an interesting pattern which exhibits a special technique requiring *vrittams* and *desi* metres generally known as *ragadas*, of varying rhythms that can be classed as *trisra, chaturasra khanda* and *misra*—all arranged in the traditional order of the seven or eight case endings.

The Ramayana Poets (1240—1326)

The story of Rama seems to be more popular in Telugu country than anywhere else. There have been in Telugu literature a hundred and one poems and a larger number of prose works relating to the story of Rama. There is hardly any branch of Telugu literature—Drama, Novel, *Harikatha, Yakshagana,* Song or *Sataka* in which the story of Rama is not represented. It is very interesting to note that even today there are several poets who are engaged in composing lengthy poems relating to the *Ramayana*. Under stress of circumstances, the translation of the *Mahabharata* was taken up earlier, but people would have gladly had the *Ramayana* first. That is the reason why a Telugu version of the *Ramayana* appeared before Tikkana continued the work of Nannaya.

The earliest *Ramayana* in Telugu literature is generally known as *Ranganatha Ramayanam* (1250), but the author of the poem is said to be Gona Buddha Reddi. There is clear evidence in the text itself to prove conclusively that the author of the poem is really Gona Buddha Reddi and that, in accordance with the wish of his father, he composed it in the name of his father, Vitthala. This is further confirmed in the supplementary portion known as *Uttara Kanda* composed by Buddha Reddi's sons, Kacha and Vitthala. They clearly mentioned in the introductory part of their poem that their father composed the *Purva Kanda* only, and that with the desire to have a complete *Ramayana* in the name of Vitthala (their grandfather), they resolved to compose the *Uttara Kanda*. No satisfactory or convincing explanation has yet been offered to account for the name *Ranganatha Ramayanam*. Scholars have made their own speculations. For example, Pingali Lakshmikantham stated that the full name of Vitthala was Panduranga Vitthalanatha and the abbreviated name was Ranganatha and that was how their poem came to be known as *Ranganatha Rama-*

yanam. The date of the work is also subject to controversy, but it is the opinion of many scholars that it must have been composed either about 1240 or 1295. Buddha Reddi was a tributary prince under Pratapa Rudra 1st or 2nd of Warangal. This is a very popular poem, particularly in the Rayalasima districts of the Telugu country, as Dr. C. Ramalinga Reddy stated in his introductory note to this poem published by the Andhra University.

Buddha Reddi's *Ramayana* cannot be said to be a translation of Valmiki Ramayana. It is only an adaptation. There are several anecdotes in it not mentioned by Valmiki; they were based on the traditional popular accounts which had by that time spread all over the country—particularly in the region known in earlier times as Kishkindha. Of these anecdotes, the most important relate to Jambumali, Kalanemi and Sulochana.

There is genuine poetry in *Ranganatha Ramayanam*. Elevated and inspiring thoughts are expressed in simple language and in a very attractive style.

Close upon the heels of this Ramayana meant for the people came what was known as *Bhaskara Ramayanam* composed not so much for the people as for the educated classes, just in the way the Mahabharata was composed, with *vrittams* of Sanskrit prosody as well as *desi* metres and interspersed with short or long passages in prose. Such a composition containing verse and prose is known as *champu kavya*.

In the case of this Ramayana also, there is a dispute about the authorship. Who is this Bhaskara? Mantri Bhaskara, the grandfather of Tikkana? Hulakki Bhaskara, a court poet under the patronage of Sahini Marana, to whom this Ramayana was dedicated? Just as the Mahabharata was the production of three poets, this Ramayana, though known by the name of a single author, Bhaskara, was the production of four or five poets, with this difference, that while the poets of the Mahabharata were centuries apart, the poets of the Ramayana were contemporaries and members of a single family or literary group. The story that Mantri Bhaskara was the central figure who organised this conjoint effort and that he translated *Aranya Kanda*, was at first accepted by Veeresalingam Pantulu, author of *Kavula Charitra* (Lives of Telugu Poets); but later on, it was discarded by him. If Mantri Bhaskara is eliminated, the number of authors is reduced to four: 1. Hulakki Bhaskara, author of *Aranya* and the first

part of *Yuddha Kanda*; 2. Mallikarjuna Bhat, Bhaskara's son, author of *Bala*, *Kishkindha* and *Sundara Kandas*; 3. Kumararudra Deo, son of Sahini Mara and pupil of Bhaskara, author of *Ayodhya Kanda* and 4. Ayyalarya, friend and colleague of Bhaskara, author of the second half of *Yuddha Kanda*. Sahini Mara was the great-grandson of Gona Buddha Reddi, and at the time of accepting the dedication, a cavalry officer of a tributary principality during the time of Pratapa Rudra II of Warangal (1295—1326).

A careful study of the several parts of this *Bhaskara Ramayana* will enable the reader to discover that the language and style varied with the authors. *Aranya Kanda* is by far the best. It was composed in dignified, yet simple and easy flowing language, and with interesting descriptions of the scenes and situations. Bhaskara gave evidence of his skill in describing in his *Yuddha Kanda* incidents of fighting so as to arouse a lively interest. His son, Mallikarjuna Bhat, wrote easy flowing verses, which are rich in poetic beauties. Kumara Rudra Deo's language is the easiest of all and his narration is entertaining. Ayyalarya showed scholarship in expression and profundity in thought. *Bhaskara Ramayana* is on the whole a standard work. It is a free translation, with a few deviations from the original, and omissions and abridgements and anecdotes and incidents. Its popularity is still high, particularly in the coastal districts of the Telugu country, though many other versions of the Ramayana have come into the field. An account of Kummari Molla and her *Ramayana* is given elsewhere.

Other Poets of this Period

Ketana (1200—1250) son of Mantri Bhaskara and the paternal uncle of Tikkana, is said to have composed *Kadambari* in verse as a free translation of Bana's prose work in Sanskrit. He should not be confused with another Ketana known as Mulaghatika Ketana (1220—1260) who composed *Vijnanesvariyam*, a free translation of *Yajnavalkya Dharma Sastra*, *Andhra Bhasha Bhushanam*, a grammatical treatise of Telugu — the first of its kind as claimed by him; and *Dasa Kumara Charitra* a free translation of Dandi's work in Sanskrit for which he earned the title of *Abhinava Dandi* in Telugu literature. This poem was dedicated to Tikkana whose appreciation was well deserved.

Marana Mantri, disciple of Tikkana and son of Tikkana Mantri,

his brother, was the author of an adaptation of the Sanskrit *Markandeya Purana* in mixed verse and prose. He dedicated it to Nagaya Gannaya, a military officer of Pratapa Rudra II (1295—1326).

Nachana Soma, who lived 30 years after Errapragada (about 1360), is one of the best poets of this period. He is the author of *Uttara Harivamsamu* and *Vasanta Vilasamu*; the former is a free translation of *Harivamsam*, but though Puranic in theme, it exhibits the beginnings of the *prabandha* technique, and the latter is in complete *prabandha* pattern. Veeresalingam is much enamoured of Nachana Soma's *Uttara Harivamsam*. He is strongly of the opinion that it is a better production than Errapragada *Harivamsam* and that Nachana Somana excels Nannaya and Tikkana also in some respects, particularly in the matter of style and language, poetic conceptions, homely expressions and a charming presentation of the dramatic situations and incidents. I think Veeresalingam arrived at a correct estimate of Ṡomana's poetic art. There are many interesting stories in this poem, such as *Usha Parinayam* and *Narakasura Vadha*. Nachana earned the title of *Sarvajna* which he richly deserved on account of his poetic art and high scholarship. A copper plate inscription, unearthed recently, shows that Bukka Devaraya of Vijayanagara kingdom donated a village to him (along with five more Brahmans) in 1376 as a reward for his literary work.

Vemulavada Bhimakavi seems to be a very resourceful poet, gifted with wit and humour, but his life story is mixed up with myth and miracle. There are stray verses of his in some later anthologies, but none of his works has been preserved to posterity. There is also much controversy about his date and residence.

Madiki Singana (1420) was the author of *Vasishtha Ramayanam* and *Padma Puranam*, Jakkana (1406—1422) of *Vikramarka Charitra*, Anantamatya (1430) of *Bhojarajiyam*, *Rasabharanam*, and *Chhandodarpanam*, relating to prosody and grammar, also known as *Ananta's Chandas*. There are some other important poets of this period of Puranas and Itihasas prior to Srinatha and Bammera Potana.

Age of Srinatha and Potana (1380—1500)

Srinatha and Potana: In the case of these two poets also, there have been controversies regarding their abode, their mutual relationship and the time during which they lived. I cannot

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enumerate them here, but shall state the latest views which, in my opinion, are sound. The late Chaganti Seshayya is a recent scholar who published his *Andhra Kavi Tarangini* in several volumes. In the fifth volume he discussed at length the points relating to Srinatha's date of birth, the events of his life and his demise—as between 1380 and 1445. In the sixth volume he discussed the time of Potana and came to the conclusion that he must have lived between 1450 and 1510. If these dates are accepted, traditional stories that Srinatha and Potana were brothers-in-law, that Srinatha urged Potana in vain to dedicate his *Bhagavatam* to Sarvajna Singa Bhupala of Warangal and similar stories can no longer stand scrutiny. It is more important for the general reader to know what they wrote, and what place they occupy in Telugu literature.

Srinatha was a renowned scholar, well versed in Sanskrit, Prakrit and Telugu. He held an important position under Vema Reddi (1400—1420), corresponding to that of a Director of Public Instruction and Chief Examiner. He commenced poetic composition early in his teens. He was a prolific writer with about thirteen works to his credit, some of which are standard classics in Telugu literature, and the rest delight the ordinary reader. He defeated Arunagirinatha, a great scholar bearing the title of *Dindima Bhat*, in the court of Praudha Devaraya of Vijayanagar in a contest of scholarship and polemical discourses, and caused that scholar's *Dindima* — a kind of drum sounded to announce his visit to the royal court — broken. This was indeed an extraordinary victory for a scholar in the presence of a king known widely in those days for learning and liberal patronage. He was literally 'bathed in gold' by that king — the most ample reward for an indigent scholar. He was honoured in many other courts and welcomed wherever he went. His was a triumphal tour all over the Telugu country. But he was subject to several turns of the wheel of fortune. During his last days he lived in abject poverty, because his patrons were either dead or vanquished in battle.

He lived in the period of 'Puranas and Itihasas' and in the wake of his predecessors, rendered Sanskrit *kavyas* into Telugu. But his translation of Sri Harsha's *Naishadhakavya* was not just literal. A fastidious critic like Akkiraju Umakantam pointed to some defects in it, but he recognised the merit of *Kasikhandam* and *Bhimesvarapuranam* and even remarked that they appeared

like original *kavyas* and the Sanskrit originals as adaptations from Srinatha. *Haravilasam* is his best work. It is known as a *kathaprabandha* of four typical and interesting stories relating to Lord Siva, of which the story of Chirutonda Nambi, a Vysya devotee of Siva, is of great literary merit and worthy of being translated into Sanskrit and Hindi to serve as a specimen of Srinatha's poetic skill. Srinatha's *Kridabhiramam* (also known as *Vithi-natakam*), though vulgar at some places exhibits the poet's wide range of experience and his keen insight into the varied phases of the life of all classes of people of his age. It introduced only two characters in the narrative, one who narrates and another who listens to the charming descriptions of the several scenes of social life at Warangal. There are also many *chatu* or stray verses in Telugu attributed to Srinatha, most of which resemble, in diction, style and sentiment, the verses of this romantic poem.

Pandit Umakantam extols Srinatha's *Palanati Vira Charitra*, a popular ballad in the *desi* metre known as *manjari* (*dvipada* without *prasa*), and thinks that it is the best of not only Srinatha's works but also in the field of Telugu literature of this period, on account of its originality in theme and composition. Pandit Umakantam says that an original poem exhibits the genuine poetic genius and poetic diction of the author much better than stilted translations or adaptations. The theme of this ballad, being the history of a fratricidal war of the latter part of the 12th century, invites favourable comparison with the theme of the Mahabharata. The heroes of Palanad exhibit valour, courage and integrity like the famous heroes of the Mahabharata, and there are characters of divergent natures in both. The development of the story and the descriptions of the scenes and situations in this ballad exhibit the poetic art of a perfect nature and highly talented artist. But some pandits who admire Sanskrit compounds and obsolete expressions look down upon this poem, and they argue that Srinatha who composed *Naishadham* in such a high flown style, presenting the appearance of Sanskrit rather than Telugu, could not have condescended to write a simple ballad like *Palanati Vira Charitra* in such a popular diction violating the rules of old grammar. Pandit Umakantam discounts the artificial standards set up by such pandits and expounds the real values of poetic art which he noticed in this ballad.

Srinatha was a versatile genius. He could silence his rivals

among scholars with his learned arguments, command the respect of his patrons by his personality, and spontaneous outburst of poetry, and praise them without compromising his dignity. He could at the same time befriend the common folk through his ready wit and humour which, though caustic at times, delighted the listeners. The sentiment of love pervades his works and assumes prominent hues when the occasion is favourable for its expression. He became so popular in this sphere that stray erotic verses, the authorship of which is not known, are generally attributed to him, provided they have poetic merit. He is an adept in using apt figures of speech and in embellishing language with stylistic ornaments.

His works in general and his *Sivaratri Mahatmyam* in particular show that he could also be grouped along with Nannichoda, Mallikarjuna Panditaradhya and Palakuriki Somana as a Saivite poet. But his devotion to Siva was not of a fanatical or dogmatic nature. It is even doubtful if he experienced in actual life the religious fervour which he exhibited in his compositions.

Bammera Potana (1450—1510)

A real devotee in thought, word and deed was Bammera Potana always associated with the *Bhagavatam*, his masterpiece. It is, no doubt, an adaptation of the Sanskrit *Bhagavata*, but scholars who have closely studied both the Sanskrit and Telugu versions express the opinion that Potana's *Bhagavatam* excels the Sanskrit *Bhagavata* in many places by virtue of its poetic art. Like all other translations or adaptations, Potana's also has some omissions and commissions and deviations from the original. But in the case of Potana the Telugu reader is not at all worried about them. Every episode which he presented is an interesting poem, complete in itself, and his piety is reflected in every verse. Readers as well as those who hear it read are miraculously carried away by his enchanting description and narration, and the poetic beauties appeal to the classes and the masses alike. The right word in the right place, a simile most appropriate to the occasion, a sentiment that is shared by one and all, and a felicity of phrase which evokes beautiful thoughts, are some of the prominent features of Potana's poetry. Even the staunch atheist will be easily converted to faith in God when he reads Potana's *Prahlada Charitra* or *Gajendra Moksham* or *Dhruvopakhyanam*.

Even those that have never heard the names of Potana and *Bhagavata* are familiar with many verses from his *Gajendra Moksham* and other parts of his *Bhagavatam*. Devotees—lettered and unlettered—memorise select verses from *Gajendra Moksham* and recite them every morning along with their prayers. A beautiful song was composed in the last century by Kanukolanu Venkata Dasa with the very words of Potana and a refrain (chorus or burden of the song) which means "O! Rajendra, listen to the story of how Gajendra had his release from the dangerous grip of the crocodile". *Rukmini Kalyanam*, an episode relating to the marriage of Rukmini, is very popular with girls who memorise it with delight and are never wearied of reciting it.

Potana is not, however, the sole author of the complete *Bhagavatam*. The major part of it was done by him but a few other parts were rendered by his disciples—Veligandala Narayya, Ganganarya and Erchuri Singana. There is a traditional story to account for this plurality of authors. It says that Potana wrote it completely and refused to dedicate it to Sarvajna Singa Bhupala of Warangal in spite of the latter's requests and threats. Potana dedicated it to Lord Rama with his usual devotion to God. Singa Bhupala felt insulted and had the complete manuscript buried underground. When, later on, it was unearthed parts of it had been eaten away by worms, and therefore, those parts that were so destroyed had to be retranslated by Potana's disciples. But the story is the type of an aetiological myth. Sarvajna Singa Bhupala was a Sanskrit scholar devoted to Sanskrit learning and never cared for any Telugu poem, however great it might be; nor was he so narrow-minded or wicked as to perpetrate such a disgraceful crime. As in the case of the Mahabharata and the Ramayana probably it was not easy to have the whole of it done by one poet. Potana might have taken up the best and most interesting portions of the work and left the rest to be done by his pupils. There is of course much difference between his masterly style and the kind of style exhibited by others. A peculiar melodious run, a pleasing rhythm, a happy turn of expression, an appropriate mode of stylistic ornament, are some of the peculiar traits of Potana's composition. From a mixed anthology of a thousand verses, it is always possible to mark out those that are Potana's.

Bhogini Dandakam and *Virabhadra Vijayam* are said to be the other works of Potana. The former is an eulogy in praise of

Bhogini, a courtesan of Singa Bhupala. Probably he composed it in his early youth before he developed devotion to God and aversion to the vanity of human wishes.

There is a traditional story about the composition of *Virabhadra Vijayam* by Potana. It says that Potana while praising Vishnu made some statements derogatory to the greatness of Siva; he repented later, and as an expiatory offering, composed *Virabhadra Vijayam* in praise of Siva. But this story is not credible, because the composition of *Virabhadra Vijayam* has errors of language and is of poor quality compared with that of *Bhagavatam*. If it was really composed by Potana, it should have been done long before the *Bhagavatam*. Some scholars are inclined to say that it was not Potana's work at all.

Potana nowhere mentions the name of his *guru* and he describes his scholarship as 'self-acquired' by using the expression, *Sahaja Panditya*. It is quite possible for one like Potana to be so gifted by nature. His faith in God strengthened his self-reliance and his devotion to God developed devotion to learning. Potana used expressions that came into use in his time, though they transgressed the rules of old grammar. Some pandits characterise them as faults, without realising that the grammar should be revised so as to provide a place for such newly developed forms. And they ought to commend Potana's usage.

Some other Poets of this Period

Pillalamarri Pina Virabhadra is a poet of eminence in this period. He belonged to the last part of the 15th century. He wrote several poems but only two have come down to posterity. 1. *Sakuntala Parinayam* and 2. *Jaimini Bharatam*. The former is based on the episode in the Mahabharata and on the development of the theme in Kalidasa's drama, *Abhijnanasakuntalam*, but the author has introduced a few deviations from both of them and combined the dramatic situations to enhance the beauty of his poem. For example, if in the Mahabharata, *akasavani* helped Dushyanta recognise his wife when she approached him in his palace, Kalidasa introduced the ring to help his memory. Pina Virabhadra made use of both the devices. His *Jaimini Bharatam* is adapted from *Asvamedha Parva*, according to the version of Jaimini but not of Vyasa, because the former contains more episodes than the latter. The author is a highly talented poet with spontaneity

of expression so that he could compose his poems with great facility. In an introductory verse in *Sakuntala Parinayam*, a reference was made to three types of themes for a poem — a well known episode from *purana* or *itihasa*, a fictitious story and a mixed one, and the first was characterised by him as the best. That was the ideal of the day.

Nandi Mallaya and his sister's son, Ghanta Singaya, jointly translated into Telugu verse, as a *champu* poem, *Prabodha Chandrodayam*, (1480) a Sanskrit allegorical play of Krishna Misra. It is curious that Telugu poets, either of this period or of the next two periods, never thought of writing dramas of the type of Sanskrit plays in Telugu — either original plays or translations. It is still more curious that these two poets as well as Pina Virabhadra, though they drew upon Sanskrit dramas for the material of their *Kavyas* did not think of translating them as dramas but chose to render them as *champu kavyas*. Mallaya and Singana also composed in mixed verse and prose, *Varaha Puranam* (1485—90), as an adaptation from the original in Sanskrit and dedicated it to Narasimha Deva (1456—1491), father of Krishnadevaraya.

Dubagunta Narayana Kavi (1450—1500) wrote during the last decade of the 15th century *Panchatantram*, an adaptation from the original in Sanskrit. This poem is in simple, refined and melodious language, and it delights the reader with interesting stories containing maxims of universal interest.

Tallapaka Annamacharya (1408—1503)

To the reader who feels fed up with too many accounts of translations and adaptations from Sanskrit *puranas* or *kavyas*, comes as a welcome relief Tallapaka Annamacharya, whose long life of 95 years covers almost the whole of the 15th century A.D. He belonged to a family of scholars of oriental learning that came to Tirupati and settled down there. He is regarded as the father of a new branch of Telugu literature — lyrico-devotional songs, all addressed to the Deity, Sri Venkateswara of Tirupati. After acquiring adequate knowledge of Sanskrit and Telugu in his boyhood, Annamacharya commenced the composition of his songs. The number of the songs which he composed in both Sanskrit and Telugu is 32,000, an astounding number! It works out at one song per day continuously for about 88 years! In addition to these songs, he composed a *sataka* of 105 verses addressed

to Lord Venkateswara and probably some other poems like *Venkatachala Mahatmyam* and *Dvipada Ramayanam* which have been lost. What a prolific writer!

We find among these songs several varieties, such as cradle songs, amorous dialogues between Lord Venkateswara and his consorts, the sweet warblings of parrots, bees, and cuckoos, moonlight ditties, etc., — indeed all the varieties we now find in the folk-songs of the Telugu country.

Annamacharya was not only a poet but also a profound musician; he wrote *Samkirtana Lakshanam*, a treatise on the technique of the composition of devotional songs. He could also sing them so melodiously that he attracted crowds to listen with devotion and rapture. His songs are valued for the variety of *ragas* or melodies they display, and for their devotional concepts and literary merit.

It is related how he sent for his son, Peda Tirumalayya, to his bedside before he expired and expressed his desire that he should also dedicate his life to the composition of devotional songs, and how like a devoted son Peda Tirumalayya continued his father's literary work. He belongs to the next period in the history of Telugu literature. Timmakka, the first wife of Annamacharya was a poetess, the deatils of whose works are furnished under the heading of " Poetesses ".

Literature relating to Saivism did not fade out with the rise of the Vaishnava cult. It had its stronghold in the Rayalaseema districts and a part of the old Hyderabad State. Disciples of Palakuriki Somana carried on the propaganda through their poems. What they wrote was, however, like old wine in new bottles. Of Somana's disciples, the Pidupartis (of Piduparru in Hyderabad State) were prominent. Piduparti Basavayya (1420—1440) wrote *Gurudiksha Prabodham*, the story of Pilla Nainar and *Brahmottara Khandam*. His son Piduparti Somanatha Kavi wrote (1480) *Basava Puranam* as a *kavya* using various metres. The theme is the same as in Palakuriki Somana's famous *dvipada* poem. In accordance with the wish of his father, Piduparti Somanatha dedicated his *kavya* to the memory of Palakuriki. He did not discard *dvipada* metre; he used it for another of his poems, *Prabhulinga Lila*.

Piduparti Somanatha's younger brother's son is another Basava. Just as Somanatha recast Palakuriki Somana's *dvipada kavya* into a mixed *padya kavya*, this Basava recast Somanatha's *Prabhu-*

linga Lila into a similar *padya kavya* in about 1510. As in Potana's case, his composition is also said to be faulty because he violated the rules of old grammar. It is a pity that some pandits do not realise that they have to revise their grammar in accordance with the usage of important poets. They forget the significance of the fundamental principles of grammar — that grammar should follow *prayogam* or usage, which in its turn follows what is current in the country.

We find humanist and egalitarian concepts in Saiva literature and to some extent in Vaishnava literature also; but they underwent modification with the growing influence of orthodox Hinduism and inequalitiesin social status, caste and creed developed again.

There were several other poets of note but I have no space for them here. This period, though mainly a period of translations or adaptations of *puranas* and *itihasas*, witnessed the beginnings of the future trends in Telugu literature. Except in the case of *Palanati Vira Charitra* by Srinatha, and Annamacharya's devotional songs and *satakas* (centuries of verses) there was very little of originality either in thought or theme in the works of this period, though there might be genuine flashes of the poetic art in several poems. No prose literature of this period has been transmitted to posterity. Either it was not attempted or it was not preserved because it was done in the popular language and not in poetic diction.

CHAPTER III

The Prabandha Period

WE NOW proceed to the Augustan Age in Telugu literature which is affectionately designated as the *Rayala Yugam* because it commenced with Krishnadevaraya (1503—1530) and his court-poets, of whom Allasani Peddana was the poet-laureate. The *prabandha* type of literature was the ideal during this period. Poets vied with one another in producing *prabandhas* which could be appreciated by pandits and rewarded by patrons. There was no dearth of either poets or patrons. Krishnadevaraya, the Emperor of the Vijayanagar empire, was the richest and the most liberal patron of literature and art. His court, therefore, attracted scholars and poets from all corners of Telugu country. The Emperor himself was a great scholar and poet. He was well-versed in Sanskrit, Telugu and Kannada. He composed many Sanskrit works though none of them has been preserved; his *Amuktamalyada*, a Telugu prabandha, is a high-class poem, with a sacred theme stimulating faith in Lord Vishnu. Its ornate style commands the admiration and regard of scholars and poets; its poetic conceits and descriptions of men and of the phenomena of nature illustrate the author's powers of imagination and keen observation. It is surprising that the ruler of a vast empire, with problems at home and wars abroad, could find time to compose such a great *prabandha*. And this was not his only literary work. He is said to have also written in Sanskrit *Madalasa Charitra*, *Satyavadhuprinanam*, *Sakala Kathasara Sangraham*, *Jnanachintamani* and *Rasamanjari*. It is a pity that none of these books has been preserved for us; but we have these names mentioned in an introductory verse of *Amuktamalyada*.

Corresponding to the *mahakavyas* in Sanskrit, viz., Kalidasa's *Raghuvamsam* and *Kumarasambhavam*, Bharavi's *Kiratarjuniyam*, Magha's *Sisupalavadha* and Sri Harsha's *Naishadham*, five poems are regarded as *mahakavyas* in Telugu, viz., *Svarochishamanusambhavam*, more popularly known as *Manucharitram*, by Allasani Peddana, *Amuktamalyada* (also known as *Vishnuchittiyam*) by Krishnadevaraya, *Vasucharitram* by Bhattumurti (who is also known

as Ramarajabhushana), *Sringara Naishadham* by Srinatha, and *Pandurangamahatmyam* by Tenali Ramakrishna. There are, however, some scholars who mention Pingali Surana's *Kalapurnodayam* in the place of *Pandurangamahatmyam*, while some others mention *Vijayavilasam* by Chemakura Venkata Kavi. This shows that the seven poems enumerated above are regarded as the best in Telugu literature. Of these Srinatha's *Sringara Naishadham* has already been noticed in the previous section, as it belongs to the period of translations. It is interesting to note that while it is known as *Naishadham* in Sanskrit, it is named as *Sringara Naishadham* in Telugu because Srinatha with his fondness for the sentiment of love emphasised it and translated only that part of the poem.

Sri Krishnadevaraya: Amuktamalyada

The authorship of *Amuktamalyada* has been a matter of controversy among scholars. Some are disposed to think that Peddana, the poet-laureate of Krishnadevaraya, was its real author and that it was surrendered to the royal patron. The only argument adduced to justify this allegation is that some verses found in Peddana's *Manucharitram* are also found in *Amuktamalyada*. They relate to the conquests of Krishnadevaraya and, in all probability, Krishnadevaraya quoted them from Peddana's poem instead of composing verses extolling his own valour. There is such a marked difference in style and language between *Amuktamalyada* and *Manucharitra* that one who carefully reads both the poems will come to the conclusion that they could never have been the productions of the same author. Peddana never cared for the type of involved constructions, and the uneven and highly ornate style found in *Amuktamalyada*. There are also some unusual merits in *Amuktamalyada* which we find but rarely in Peddana's *Manucharitra*, such as powerful poetic conceits, vivid descriptions of human behaviour and of the phenomena of nature. Peddana was not incapable of composing such verses if only he cared to.

In the introductory part of his *Amuktamalyada*, Krishnadevaraya tells us that he was encouraged to compose this poem when he was on his way to Kalinga. Camping at Vijayawada, he visited the temple of Andhra Vishnu situated at Srikakulam near Vijayawada. During his stay there, the Deity, announcing himself as *Andhra Nayaka*, appeared in a dream and exhorted him thus:

> "Compose a poem in Telugu describing my marriage at Srirangam with Amuktamalyada, the damsel who was offering a garland of flowers for my decoration. I want you to do it in Telugu, because the country is Telugu and I am the Telugu Lord. And since you have conversed with several kings in their own languages when they came to pay you their respects, you must have noticed that Telugu is the best of the regional languages. Dedicate your poem to Lord Venkateswara of Tirupati, because we are the same, though we assume different forms and are known by different names."

Krishnadevaraya amplified the story with the antecedents of Amuktamalyada and of her foster-father Vishnuchitta. The poem is, therefore, known after their names, as *Amuktamalyada* and *Vishnuchittiyam*. This was composed later than Peddana's *Manucharitram*.

Peddana: Manucharitram

Peddana, the poet-laureate of Krishnadevaraya, is considered to be one of the greatest poets in Telugu, and his *Manucharitram* as the best of the *panchamahakavyams* enumerated above. Peddana survived his royal patron as is evident from one of his *chatu* or stray verses, wherein he describes how lofty was the esteem in which the poet was held by the monarch. He recalls, with intense fervour, a memorable incident on the day of the dedication of his *Manucharitram* to the king: when Peddana was seated in a palanquin for the ceremonial procession, Krishnadevaraya held the pole with his own hand and lifted the palanquin, the greatest homage that could be paid by a royal patron to a poet! Peddana tells us that he was usually addressed by the king as *Andhra Kavita Pitamaha Allasani Peddanarya* (Grandsire of Telugu poetry).

The nucleus of the story of *Manucharitram* is an episode in *Markandeyapurana* relating to the birth of Svarochisha Manu, one of the fourteen Manus. The story is narrated in about 150 verses in *Markandeyapurana*, as translated by Marana. Peddana elaborated the theme, and composed a lengthy *mahakavya* of six cantos and six hundred verses. He had, besides amplifying the story, to observe all the features of a *prabandha*. The story begins with an incident in the life of Pravara, a learned and pious Brahman

youth. A *sadhu* who visited his house gave him a miraculous ointment which, when applied to his feet, would take him to any place he desired to see. Pravara tested its efficacy and went to the Himalayas one forenoon, but could not return because the ointment melted away with the heat of the sun and the effect of the charm vanished. When he was in a perplexed state of mind, Varudhini, a *gandharva* damsel of extraordinary beauty, fell in love with him and invited him to her abode nearby. But Pravara was too puritanical to yield to her charms and rejected her advances. He then returned home with the help of the God of Fire whom he invoked. A *gandharva* youth who had been courting Varudhini in vain observed this situation, and assuming the form of Pravara, succeeded in winning her. Svarochi was the result of their union and later, Svarochi begot Svarochishamanu. The most popular portion of *Manucharitra* relates to Pravara, Varudhini and the false Pravara while the rest of the poem, which contains the main story of Manu's birth, is often neglected by readers in general. It is something like Kalidasa's *Kumarasambhava*, in which what relates to Parvati and Siva is more interesting than the story connected directly with the birth of Kumara.

In *Manucharitra*, language appropriate to the characters of the story is throughout consistently maintained. Almost every verse exhibits a figure of speech. The stylistic ornaments, such as alliteration and rhyme, are not excessive; indeed they enhance the charm of the verse. Descriptions are quite natural. Very rarely do we come across a verse which is heavily loaded with Sanskrit compounds extending over two or more lines. The poem as a whole has a well balanced, even flow, with natural and vivid descriptions of all the eighteen items required for a *prabandha* type of *mahakavya*, none of which seems to be out of tune or out of place.

It is said that the court of Krishnadevaraya was adorned by eight poets who were like the *Ashta Diggajas*—the elephants at the eight cardinal points of the earth. The traditional list of those eight poets is: 1. Allasani Peddana, author of *Manucharitra*; 2. Nandi Timmana, author of *Parijatapaharanam*; 3. Ayyalaraju Ramabhadrudu, author of *Ramabhyudayam*; 4. Dhurjati, author of *Kalahastisvara Mahatmyam*; 5. Madayagari Mallana, author of *Rajasekharacharitram*; 6. Pingali Surana, author of *Kalapurnodayam*; 7. Bhattumurti, also known as Ramarajabhushana, author of *Vasucharitra* and 8. Tenali Ramakrishna, author of *Panduranga*

Mahatmyam. But Pingali Surana and Ramarajabhushana did not really belong to this period. Recently it has been established, on the authority of an inscription, that these two should be replaced by Chintalapudi Yellana, author of *Radhamadhavam*, and Kandukuri Rudra Kavi author of *Nirankusopakhyanam*. Ayyalaraju Ramabhadra Kavi was only a promising young poet in the time of Krishnadevaraya. It is related of him that he was asked by the king to compose *Sakala Kathasara Sangraham* but that he could not finish it before the king's death in 1530. Tallapaka Chinnanna who composed *Ashtamahishi Kalyanam* in dvipada metre and was rewarded by the king is not mentioned among the *ashta diggajas*.

Nandi Timmana : Parijatapaharanam

Parijatapaharanam by Nandi Timmana is a beautiful poem with melodious verses and an interesting theme taken from the *Harivamsa*. The sage Narada, according to the story, brought a *parijata* flower from the *nandavana* (garden of heaven) and presented to Krishna in the presence of his chief consort Rukmini. The flower was then offered by Krishna to Rukmini. When Satya, noted for her pride and jealousy among Krishna's wives, came to know of it, she was enraged and retired to her "house of resentment". She refused to be appeased by Krishna and even when he bowed at her feet, she let her left foot touch his head. When at last Krishna promised to bring down from *svarga* the Parijata tree itself and plant it in her garden, she felt happy. Krishna went to *svarga* and secured the divine tree after a fight with Indra. Timmana was the creator of a typical character in Satya, more popularly known as Satya Bhama, who subsequently became the celebrated heroine of the typical dance dramas of Andhra Desa.

Ramabhadra Kavi : Sakalakathasara Sangraham

Ayyalaraju Ramabhadra Kavi in response to Krishnadevaraya's request wrote *Sakalakathasara Sangraham*, a collection of several stories of the past. It has no high poetic quality, but his *Ramabhyudayam* composed in the time of Ramaraja in about 1550, is considered to be a poem of great merit. His verses are over-loaded with stylistic ornaments, and some of them contain expressions that are repeated a second time with a different meaning.

Dhurjati: Kalahasti Mahatmyam

Dhurjati, another court-poet of Krishnadevaraya, wrote *Sri Kalahasti Mahatmyam* and *Sri Kalahastisvara Satakam*, both of which are praised for melody of expression, loftiness of sentiment and pleasing poetical conceits. Dhurjati's grandson, known as Kumara Dhurjati, was an equally great poet; he composed in about 1550 *Krishnadevaraya Vijayam* as a chronicle of the military exploits and conquests of Krishnadevaraya. It is, therefore, valued as a fine piece of literature and also as a source of history. He also composed another poem known as *Indumatiparinayam* and dedicated it to Narasimha Apparaya, a chieftain of Nuzvid. The theme of the poem is based on the story of Indumati, sister of Bhoja, king of Vidarbha, who fell in love with prince Aja (son of Raghu) and chose him for her husband at her *svayamvara*. This poem has interesting descriptions of forests, hunting, and festivals. What relates to the *Chenchus* and hunting is very charming. The language used is melodious, with appropriate stylistic ornaments and figures of speech. The social life of the Telugus is skilfully depicted wherever references are made to the social activities of the people.

Madayagari Mallana: Rajasekhara Charitram

Madayagari Mallana, another court-poet of Krishnadevaraya, wrote in about 1515 *Rajasekhara Charitram* which deserves a high place in Telugu literature. Mallana had the privilege of accompanying Krishnadevaraya in his military campaigns, along with Allasani Peddana and Nandi Timmana. Even during the wars, the king used to spend his leisure hours in the company of the poets. *Rajasekhara Charitra* narrates the exploits of prince Rajasekhara, son of Hemadhanva of Avanchipura, which ultimately led to his marriage with Kantimati through the mediation of a parrot possessing a knowledge of the past, present and future events and, therefore, known as *trikalavedi*. The origin of the story could not be traced to any known episode of any purana. Probably it was an original story conceived by Mallana himself. There is nothing very extraordinary in the story. It could not be developed without supernatural supports. Though it started with a chivalrous exploit, there was a break in the middle of the story and the romantic aspect of the story was rather flat without any thrill. But the erotic sentiment was kept within the limits of propriety and decorum, unlike some other poems of the age.

The language is simple and idiomatic and the style is dignified and mostly ornamented.

Pingali Surana: *Kalapurnodayam*

Pingali Surana (1520–80) is admittedly one of the best poets in Telugu literature. I should like to give him the first place among them and I am sure that there are many scholars who agree with me. He had profound scholarship in Sanskrit and Telugu, wonderful spontaneity of expression, high poetical talent, and an astounding imagination with which he could create a very enthralling story, *Kalapurnodayam* (1550). He presented it as a charming novel in verse, of which each episode is quite original and complete in itself and yet connected with the main story. The author introduced well-known characters of ancient lore and puranic fame such as Brahma, Sarasvati, Krishna, Jambavati, Nalakubara, Rambha etc. to produce the illusion that the story might have been adopted from some episodes in the Puranas. He begins the story with Kalabhashini, a damsel of Dvaraka, and, concealing her antecedents, brings her to prominence through unexpected contacts with Narada and Manikandhara, a *gandharva*, and with Rambha and Nalakubara, and develops the story through a series of surprises. The reader's interest is aroused at every turn, and he is encouraged to read on with a lively expectation. Narada and Manikandhara visit the palace of Krishna at Dvaraka, and Kalabhashini accompanies them, but the purpose of this visit is not then revealed. Manikandhara desires to sport with Rambha, and Kalabhashini with Nalakubara. A tempting opportunity was dexterously planned, with the result that there was a comedy of errors but not the actual fulfilment of their desires. Kalabhashini assumes the form of Rambha and joins Manikandhara, who had already assumed the form of Nalakubara. The real Rambha enters upon the scene and disputes with the false Rambha and ultimately drives her away when the latter fails to accept her challenge. She then sits by the side of the false Nalakubara, mistaking him for the real one. Later on, the real Nalakubara comes and disputes with the false Nalakubara and ultimately drives him away when he fails to stand a decisive test. Certain revelations are then made. A wonderful episode relating to Sugatri and Salina, narrated earlier in the poem enters into the development of the main theme at this stage, through a

miraculous march of events. All have rebirths. Kalabhashini is born as Madalasa, and Sâlina and Sugratri are born again with changes in sex; Kalapurna, their son, marries Madalasa and becomes the hero of the final phase of the story. It is in the fifth canto that Madalasa, under the influence of a charm, reveals the origin of the story. Brahma and Sarasvati once had an amorous alliance which resulted in Sarasvati falling into a fret. She turned away from Brahma and both happened to be lying on a raised floor on the edge of a pleasure pond, facing a pillar in the middle of the pond. Brahma, to while away the time, narrated a story—quite a fictitious allegory referring to their own affair as reflected in the pillar opposite to them. The parrot who was present narrated this incident to Rambha when later she visited the abode of Sarasvati. It was felt as a great offence and Sarasvati cursed the parrot to die and be reborn as a damsel on earth; and that was Kalabhashini. Brahma then said that the fictitious story narrated by him would come true, and thus we have the story as the outcome of Brahma's verdict.

Kalapurnodayam is really a *mahakavya* with the technical features required of a prabandha worked out in an artistic manner. Pingali Surana's *Prabhavati Pradyumnam* (1555) is an adaptation of an episode in *Harivamsa* and is not, therefore, an original story. But as a work of art it may be given a higher place. It relates to the story of Prabhavati, daughter of an all-powerful *Asura*, Vajranabha by name. She loved and ultimately married Pradyumna, son of Lord Krishna. Though the theme was borrowed, the development of the story was achieved through a dexterous plot as in a drama.

Raghava Pandaviyam (1545) was an earlier composition of Pingali Surana's. There is not much of poetic merit in it, but it is renowned as the first *dvyarthi kavya* in Telugu literature. It may be read as narrating the story of the *Ramayana* as well as the *Mahabharata*. It was composed in imitation of the Sanskrit poem of the same name by Kaviraja. Some words have two meanings and some compounds may be split in two ways as is illustrated in the following example: *Karnabhishmokodanda guru pratapa* can be interpreted as applying to the story of either *Mahabharata* or *Ramayana*. Karna, Bhishma and Kodanda guru (Dronacharya) are heroes of *Mahabharata*. *Karna-bhishma* means dreadful to the ear; *kodanda gurupratapa* may be interpreted as the great valour of the bow man to suit the story of Rama

Bhattumurti: Vasucharitra

Bhattumurti also known as Ramarajabhushana since he was honoured by the king Ramaraja, is the author of *Vasucharitra*, much praised and studied by scholars as affording a sound training in scholarship. An episode from the *Mahabharata* is developed into a lengthy poem of six cantos. It relates to the romantic amour of prince Vasu and his ultimate marriage with a princess, Girika, daughter of the river Suktimati and the mountain Kolahala. The poet exhibits his artistic skill in developing a simple plot with dramatic situations through his admirable command of Sanskrit and Telugu, and with his love for melodious and rhythmic flow of verse. The poem presents, in almost every verse, varying modes of stylistic ornaments and figures of speech. Expressions that admit of two different meanings are used to suit the occasion, particularly when comparisons are made. It is his masterpiece and one of the best poems in Telugu literature.

This poem is held in such high esteem that, in the opinion of Telugu scholars, one cannot claim to be a Telugu scholar, unless one studied this great classic. But as this cannot be understood without a commentary, Somanathakavi (1650) of Lemulavada of Hyderabad region, wrote a masterly commentary known as, *Vidvanmanoranjani* and dedicated it to the deity, Rajesvarasvami of Lemulavada. From this commentary we learn that Somanathakavi composed three poems, *Chaturbhujabhishekam*, *Yadavacharitram* and *Ganga Gauri Samvadam*, but these have not come to light. Several poets have composed their poems imitating the style of *Vasucharitram*. Of them two are prominent: 1. Kanuparti Abbayamatya (1750) and 2. Krishna Kavi (about 1750). The former was the author of *Aniruddha Charitra* and *Kaviraja manoranjanam*, of which the second, also known as *Pururavascharitra*, is regarded by scholars as *Pilla Vasucharitra* (smaller Vasucharitra), as it contains many verses quite in imitation of those of Bhattumurti's *Vasucharitra*. The latter, Krishna Kavi, composed *Sakuntala Parinayam* which is also known for similar reasons as another *Pilla Vasucharitra*. Though they are not by themselves highly renowned poems, they proclaim the greatness of *Vasucharitra*.

Bhattumurti is also the author of *Harischandra Nalopakhyanam*, a *dvyarthi kavya* like *Raghava-Pandaviyam* in which the stories of Harischandra and Nala are narrated by the same set of verses. There is much difference between these two *dvyarthi kavyas*; *Raghava*

Pandaviyam is comparatively easier to understand, while *Harischandra Nalopakhyanam*, on account of the out-of-the-way expressions and synonyms, is rather difficult to comprehend. Another work of Ramarajabhushana is *Narasabhupaliyam* composed in Telugu in imitation of Vidyanatha's *Prataparudriyam* in Sanskrit. It relates to poetics.

Surana and Ramarajabhushana are in one respect innovators. As was indicated in an introductory verse in Pillalamarri Pinavirabhadra's *Sakuntala Parinayam*, the theme for a standard kavya must be selected from a well-known episode mentioned in any purana or history, the hero and the heroine of which belonged to the higher classes of society. Surana had the boldness to make a heroine of Kalabhashini, though she was not mentioned in any well-known episode of puranic or historical fame. Scholars have not condemned Surana for this innovation, because he is a poet of extraordinary merit; they, therefore, find a justification: they urge that Kalabhashini is not an ordinary damsel but Sarasvati's parrot in the previous birth, and all the important characters in the kavya are either deities or famous persons. Ramarajabhushana in an introductory verse in *Vasucharitra* refers to this problem of theme, and says that fabricated stories are like poor imitation 'precious' stones; puranic episodes are like raw materials from the mines; and mixed stories are like cut and polished diamonds and, therefore, the best. But classical poets subsequent to Surana and Ramarajabhushana somehow failed to follow the example set by either.

Tenali Ramakrishna

Tenali Ramakrishna also known as Ramalinga, is the author of *Panduranga Mahatmyam*. Tradition says that he was one of the court-poets of Krishnadevaraya. Several humorous stories and even mischievous pranks associated with his name are current in Southern India, and familiar to Kannadigas, Tamils and Malayalis as well as to Telugus. He was at first a Saivite and known as Ramalinga and, as all the traditional stories mention Ramalingam and not Ramakrishna, they must relate to his early life, when he was a Saivite. Later on, he embraced Vaishnavism and came to be known as Ramakrishna. During the time he was a Saivite he composed a poem known as *Udbhataradhya Charitram*, the biography of Udbhata, a Saiva preceptor.

Panduranga Mahatmyam was his masterpiece. It was probably composed after the demise of Krishnadevaraya when the poet resided at the court of Ramaraja.

Ramakrishna is the author of another poem known as *Ghatikachala Mahatmyam* in which the greatness of Narasimha Kshetra near Sholingar in North Arcot District was described. We cannot definitely say whether this was his second or last composition. From the standpoint of literary merit, this may be regarded as his second composition. It may however be safely asserted that these two poems were composed after he had embraced Vaishnavism.

Panduranga Mahatmyam, as the name indicates, is based on the legend about Panduranga of Pandarpur in Maharashtra. Ramakrishna kavi is known for his *padagumbhana*, the art of framing compound phrases pregnant with meaning, and for his simple style and pure and elevating thoughts. An episode in it, the *Nigamasarmopakhyanam*, is the finest and most widely read; but towards the end it becomes a propagandist story, seeking to emphasise the greatness of Pandarpur. A Brahman known as Nigama Sarma led a dissipated and vicious life but died in Pandarpur, far-famed as a holy place. When he died, the messengers of Yama as well as of Vishnu came to take away his soul. There was a dispute between them and finally it was taken to the Vishnu loka because he died in a place dedicated to Vishnu!

Other Poets

Sankusala Nrisimha Kavi was probably a contemporary of Krishnadevaraya and Peddana. His *Kavikarnarasayanam* is a lengthy poem in six cantos with a meagre story relating to the life of a Mandhatr, his devotion to Vishnu, his *tapas* (penance), intense absorption and trance, the visit of the servants of Lord Narayana, his march to Vaikuntha the abode of Lord Vishnu, and the Lord's manifestation to Mandhatr. While the description of the traditional eighteen items satisfies the requirements of a *prabandha*, this poet described about forty-five items, using all modes of stylistic ornaments and all figures of speech. He was conscious of his eminence as a poet and of the superiority of his *prabandha*. He claims, with evident satisfaction: " An ascetic cannot but become a voluptuary on hearing my descriptions of the erotic sentiment in my *kavya*; and a voluptuary cannot but become an ascetic on

hearing my descriptions of renunciation in my poem." Varied are the opinions of scholars about his greatness as a poet. Some give him a very high place along with Peddana, while others remark that they are fed up with his descriptions which were carried on *ad nauseam*.

Chintalapudi Ellanarya (1510—1560) was one of the *ashta diggajas* among the court-poets patronised by Krishnadevaraya. He was the author of two poems: *Radhamadhavam* of five cantos and *Tarakabrahmarajiyam*, only four cantos of which have been preserved. *Radhamadhavam* was of a very high poetic merit and it attracted Krishnadevaraya who used to call him Radhamadhava Kavi, instead of Ellanarya. His second work is a philosophical poem which is also regarded as a good classic. Both are appreciated for the poetical talent they display, and for melodious expression and attractive descriptions. *Radhamadhavam* is certainly the more popular poem.

Vemana is the author of what is popularly known as *Vemana Satakam*. His name is always associated with his verses, because the last line of each verse contains it in the vocative case "Vema". Vemana's verses express moral, religious, social, satirical and philosophical aphorisms in simple language. Most of them are quite intelligible even to children, while their inner philosophical significance is understood more and more as age and experience advance. A statement is made in the first two lines, and it is followed by an analogous example in the third line, which sometimes extends to a part of the fourth line. The fourth line is devoted completely or in part to the name Vema which is used as a refrain, e.g., *Visvadabhirama! vinura Vema!* (Vinura means listen).

Vemana's verses have been widely popular all over the country. It is related of Vemana that he led a profligate life in his youth and that he suddenly developed a feeling of repugnance to it. He then became an ascetic and began to think aloud. Probably he received some education in his boyhood and listened to the puranas, usually read to the people during nights, and learnt the art of composing verses. He spoke in numbers, because numbers came to him not because he desired to win recognition as a poet. He never committed any verse of his to writing. When, as an ascetic, he wandered over the country, young men flocked round him and some of them constantly followed him as his disciples. And,

when they listened to the thought uttered impromptu, they recorded the verses as they were uttered.

There are thousands of Telugus who can recite Vemana's verses, and it is not an exaggeration to say that there is hardly any Telugu person who has not heard of Vemana's name or listened to at least a few verses of his. They attracted the oriental scholars of the West—particularly Charles Philip Brown, who published in 1829 a collection of *Vemana Padyamulu* with an English translation by him. In 1892 about 100 select verses of Vemana were edited in Tamil character with Tamil paraphrase by one Sitarama Prasad. The Telugu text in Tamil letters edited on the basis of C. P. Brown's edition, with Tamil prose translation by Puduvai Narayanadasar, was published in 1903. It is a storehouse of universal wisdom, and of the poetic thoughts of the Indian mind, some of which are peculiar to the culture of the Telugus.

The period of time to which Vemana belonged is a matter of speculation. There are some scholars who are inclined to assert that he lived in the 15th century, but from the language used by Vemana I think he cannot be a poet of such an early age. He probably belongs to the 16th century.

CHAPTER IV

Southern School of Telugu Literature

DURING this period Telugu literature flourished in Southern India at Tanjore and Madhura under the patronage of Nayak Kings, and at Pudukkota and Mysore under the patronage of the local rulers. Among the features peculiar to the Southern school of Telugu literature, the following deserve special notice: we find a comparatively larger number of poets among kings and women than in the main Telugu country; the popular desi metre, particularly *dvipada* was more extensively used; prose literature in simple Telugu with the dialectal forms of the spoken tongue of these regions received the recognition of the pandits and patrons of the Southern School. Music made very good progress and *ragas* were classified for the first time under the seventy-two *melakartas*. The composition of songs was patronised, and recognised to be of the same status as that of the *kavyas*. The erotic sentiment was a special feature of the songs and poems composed. Patrons encouraged it, poets revelled in it, and people in general developed a fancy for it. Even vulgar sentiments were tolerated because they were clothed in charming language, with amusing modes of stylistic ornament. Today, purists, genuine as well as affected, condemn this trend. Persons with literary taste tolerate it, while those given to levity and philandering favour the erotic sentiment with which some poems of the Southern School are saturated. Books of knowledge relating to several sciences, arts and crafts also formed part of the Telugu literature of this region. Biographies known as *nayakabhyudayas* were composed at Tanjore and Madhura.

More than anything else, we have to note the *Yakshagana* plays for which the Southern School of Telugu literature has become justly famous.

During the time of Achyutadevaraya (1530—1542), successor of Krishnadevaraya, two poets rose to prominence in the South; (1) Bhadrakavi Lingakavi composed in desi *dvipada* metre, *Devanga puranam*, the ancient history of the Devangas—weavers. It narrates the story of Manumaharshi who was born as the son

of Isvara and had several incarnations. (2) Pachchakappurapu Tiruvengala Kavi of the caste of Bhatrajas—known for their extempore outburst of verses in praise of patrons and rich people from whom they expect rewards—composed *Chokkanatha Charitra* in *dvipada* metre and dedicated it to Golla Pedda Ramanayaka governor of Ramnad District in the South. This is a collection of 64 tales relating to the miracles and pranks of Chokkanatha-swami, an incarnation of Siva, composed in easy flowing style. Dr. Nelaturu Venkataramanayya says that the court of Achyuta-devaraya was the first place where the Southern School in Telugu literature had its prominent start. A rapid survey of the Literature that developed in the South will be presented under the main centres of its development.

Tanjore

The brightest period of Telugu literature in the South was during the time of Raghunatha Nayak (1600—1631) and of his third son Vijaya Raghava Nayak (1633—1673).

Raghunatha Nayak and his court-poets remind us of Krishna-devaraya and his court-poets, through their production of high class literature and by setting models which were followed by later poets. In some respects the period of Raghunatha Nayak presents new features and developments. There appeared poetesses of considerable merit, of whom Ramabhadramba possessed sound scholarship in Sanskrit and Telugu. Her compositions in Telugu have been lost but her *Raghunathabhyudayam*, a poem in Sanskrit in 12 cantos and 900 slokas, is preserved; it describes the ancestry of Raghunatha and extols his exploits, his scholarship and his patronage of art and literature. It also throws considerable light on the education and cultural attainments of the women of the period and on the progress of music, dance and drama. Madhuravani exhibits still greater scholarship and poetical talents. While her Telugu works like Ramabhadramba's have disappeared, her Ramayana in Sanskrit up to Sundara Kanda is available to posterity. From one of the colophons in this work we learn that she was honoured by the king and the pandits of his court as a great poetess in Sanskrit, Prakrit and Telugu, and that she had the special honour of being bathed in gold by Raghunatha Nayak.

Raghunatha Nayak himself was a prolific writer. He composed

in *dvipada* metre, his father's biography known as *Achyutabhyudayam*. He thus set the model for writing biographies which was copied by his son and grandson. Raghunatha's *Nala Charitra* in *dvipada* metre is considered to be one of the best *dvipada* poems in Telugu literature. Some difficult verses in Srinatha's *Sringara Naishadham* are recast in simple Telugu with proverbs and popular expressions. Some extracts deserve to be translated into Hindi. His *Ramayanam* did not proceed beyond Balakanda, though it is clear that he had planned his poem on the same scale as *Valmiki Ramayanam*. Some scholars thought that Madhuravani translated at his request his *Ramayana* into Sanskrit, but a close comparison of the two works does not lend any support to that impression. Ragunatha's *Valmiki Charitra* is a short poem in three cantos. It exhibits the poetical talents of the author. It is composed in easy, charming style, with delightful description.

Chemakura Venkata Kavi is the best poet of this age. His *Vijaya Vilasam* is regarded by some scholars as worthy of a place among the *panchamahakavyas* of Telugu literature. Moreover one point is very interesting: *Vijaya Vilasam* was composed probably about 1630 and *Sarangadhara Charitra* was his earlier production. For Appakavi to quote from them, they must have been regarded as brilliant. Evidently, they gained popularity in a very short time. The episodes are narrated in simple, idiomatic and melodious language. Some of the verses are frequently recited even today by lovers of poetry in the Telugu country.

Krishnadhvari (1600—31) was also a prolific writer and a great scholar of Sanskrit and Telugu. He composed, in Sanskrit, *Raghunatha Bhupaliyam* on the model of Vidyanatha's *Prataparudriyam*, a work on poetics and rhetoric. Of his works in Telugu we have his *Naishadhaparijatiyam*, a *dvyarthi kavya* which narrates both the stories of Nala and Parijatapaharanam with the same set of verses. We have with this, three *dvyarthi kavyas*, *Raghava Pandaviyam*, *Harischandra Nalopakhyanam*, and *Naishadha Parijatam*. Some scholars are of the opinion that the last is the best, with regard to the development of the stories and the descriptions of men and of nature in an appropriate, dignified and yet easy language.

Kshetrayya of the coastal district Krishna and Kavi Choudappa a Sataka poet of Madhura paid visits to the court of Raghunatha and were honoured. As they do not belong to Tanjore, I shall refer to their compositions elsewhere.

Chengalva Kalakavi (1633—73) author of *Rajagopala Vilasam* had his earlier career in the court of Raghunatha Nayak and the later, and the more brilliant one, during the time of Vijaya Raghava Nayak. His poem relates to the amours of Krishna whose eight consorts were therein characterised as the eight types of *nayikas* as detailed below:

Rukmini as *Sviya*; Bhadra as *Kalahantarita*; Lakshana as *Vasavasajjika*; Jambavati as *Vipralabdha*; Mitravinda as *Khandita*; Sudanta as *Virahotkanthita*; Kalindi as *Proshita bhartrka*; and Satyabhama as *Svadhinapatika*. The poem is in five cantos containing in all 454 verses. Mannargudi in Tanjore district was described as Dakshina Dvaraka rivalling the real Dvaraka in Northern India in holiness, natural beauty and comfort. The deity to whom Mannargudi was consecrated was regarded as the same as Lord Krishna. In style, language and dignified run of verse, in poetic conceits, sentiments and emotions, Kalakavi, also known as, Kalayya, is regarded by some scholars as an equal to Nannaya and Srinatha, though others like Dr. N. Venkataramanayya do not agree. All are agreed that he has a high place in Telugu literature. This poem was composed in 1633, the very first year of Vijaya Raghava Nayak's accession to the throne.

Koneti Dikshita Chandra is the author of *Vijaya Raghava Kalyanam*, the marriage of Vijaya Raghava with Kantimati. This was composed (about 1680) as a *yakshagana*, a dance-drama with verses, songs, rhythmic prose passages and dialogues in popular language. It is a good example of what is known as *madhurabhakti*.

I have no place to refer to some other poets who composed *yakshaganas*. But I must mention Pasupuleti Rangajamma popularly known as Rangaji. By virtue of her learning, poetical talents, ready wit and humour, and ability to compose verse in eight languages, she had the rare privilege of being bathed in gold by her royal patron, Vijaya Raghava. Among the works composed by her are two prabandhas viz. *Mannarudasa Vilasam* and *Ushaparinayam*; one song-drama of the yakshagana type known as *Mannurudasa Vilasam* and three abridged stories in prose relating to the Ramayanam, and Bharatam and the Bhágavatam. Of these, *Mannarudasa Vilasam*, a song drama, contains verses in eight languages, viz., Sanskrit, Prakrit, Sauraseni, Magadhi, Paisachi, Chulika, Apabhramsa in addition to Telugu in which the main work was composed. The story relates to the marriage of Vijayaraghava

with Kantimati. She could create situations that naturally fitted into the story and afforded opportunities to display her knowledge of several scientific subjects, and her keen insight into the social customs and manners of her time. She also provided ample scope for comical dialogues scintillating with wit and humour.

Ushaparinayam was composed as a *prabandha* and we have a single manuscript copy of it in the Sarasvati Mahal Oriental Manuscripts Library at Tanjore. It contains only three complete cantos and a part of the fourth. It is no doubt an interesting poem but cannot stand comparison with poems relating to the same theme composed by Kanuparti Abbayamatya and others.

The poem, *Mannarudasa Vilasam* composed in the prabandha style relates to the deity of Mannaru, Vijayaraghava's devotion and donations to the temple and his marriage with Kantimati. It is of ordinary merit.

Rangajamma's stray verses in response to the jealous queen's messages are very interesting.

Vijayaraghava Nayak (1633—73) was, like his father, not only a patron of literature but also a great scholar and poet. He composed, besides his father's biography, two more *dvipada kavyas*, viz., *Mohini Vilasam* and *Padukasahasram*, several songs including *Gopikagitas* and *Bhramara gitas*—translations of the originals in Sanskrit—and more than twenty song-dramas of the *yakshagana* type.

Tanjore was conquered by the Maharattas and their rule extended from 1674 to 1855. They patronised Sanskrit literature and to some extent Telugu literature also. Of these kings, Sahaji Maharaj (1684—1712) son of Ekoji I, the founder of the dynasty of Maharashtra rulers at Tanjore and grandson of the famous Sivaji, was a great patron of letters. He was well-versed in Sanskrit and Telugu besides his mother tongue. He was a prolific writer with about twenty works to his credit. Almost all of them are either dance-dramas or of the type of operas—the later developed types of Tanjore *yakshaganas*. Of these, works with themes relating to Siva, like *Kirata Vilasam*, *Ganga Parvati Samvadam*, *Sankara Pallakiseva Prabandham* were dedicated to Siva; works with themes relating to Krishna such as *Krishnalilavilasam*, *Jalakrida* and *Rukmini Satyabhama Samvadam* were dedicated to Krishna and *Sivakalyanam* to Rama. His *Tyagaraja Vinoda Charitra* belongs to a peculiar type of literature; it is partly a *prabandha* and partly a

drama; and it contains sentences representing Sanskrit, Maharashtra and Telugu languages.

Tukkoji (Tulakaji) who ruled from 1728 to 1736 was a poet and patron of letters. He wrote a dance-drama known as *Sivakama Sundari Parinayam*.

Ekoji II (1737) composed Ramayana in *dvipada* metre and some didactic verses. He was also the author of *Vighnesvara Kalyanam*, with Sanskrit as well as Telugu sentences.

Muddu Palani was a poetess patronised by Pratapasimha, Maharashtra ruler of Tanjore. She composed in about 1740, *Radhikasantvanam* a very popular and charming poem in four cantos. Erotic sentiment runs through the poem. It is no doubt vulgar in some places, but the vulgarity is astutely screened by melodious and polite expressions.

Madhura (1529—1736)

The development of prose literature along with poetry is the special feature of the Telugu literature that developed under the patronage of the Madhura Nayak rulers. *Rayavachakam* was written by Sthanapati (a local representative of Madhura at the Vijayanagara court) during the time of Visvanatha Nayak (1529—64). It deserves notice because it contains valuable material of historical importance regarding the rise and growth of Vijayanagar Empire and the exploits of Krishnadevaraya. It is written in beautiful language and may be regarded as a typical specimen of prose literature in the earlier stage.

Literature worth mentioning had its commencement during the time of Tirumala Nayak (1623—29). Sri Kameswara Kavi (1623—1670) was a poet and musician who could play well on the Vina. He composed a poem *Satyabhama Santvanam*, the first of a series of Telugu poems of the type of *santvana kavyas* that developed here with the erotic sentiment running through them. Krishna is depicted here not as the political hero of the Mahabharata or as Lord Krishna of the Bhagavata, but as *Gopikavallabha* and *Satyabhamavidheya*. The poem affords no doubt great delight to the reader unless he be an extraordinary purist. *Dhenu Mahatmyam* is a prose work of this poet.

Ganapavarapu Venkata Kavi who was patronised by Muddalagiri, grandson of Tirumala Nayak (1674) composed a *dandaka* poem known as *Vidyavati Dandakam* relating to the amours of a

damsel and Muddalagiri, his patron. It illustrates a special type of poetic composition. *Dandaka* is a metre that requires feet of three syllables (long, long and short) except in the beginning where few short syllables may optionally appear. There is no limit to the length of this metrical composition. *Malikas* by which is meant *vrittams* containing not the usual number of four but any number of lines beyond four were also composed. But the more important work of this poet is a poem known as *Prabandharaja Venkteswara Vijayam* which displays his profound scholarship and his extraordinary command of Sanskrit and Telugu. He was capable of performing all sorts of acrobatic feats in literary composition. His verses run smooth with alliteration, rhyming words and various modes of stylistic ornaments. We may admire him for his extraordinary scholarship but cannot say that there is much poetry in his poems. His *Andhra Kaumudi* is a treatise on Telugu grammar, all in verse of only one variety of Telugu metres known as *sisas*. It runs smooth and the language is easy but we cannot call it poetry. It was composed in those days when students were encouraged to memorise grammar and any other branch of knowledge worth studying. This Venkata Kavi was, however, a prodigious writer.

Vijayaranga Chokkanatha (1706—32) was of the type of Krishnadevaraya of Vijayanagar and Vijayaraghava Nayak of Tanjore in patronising poets and encouraging Telugu literature besides being a poet and writer himself. He wrote *Maghamahatmyam* and *Srirangamahatmyam* in spoken Telugu. Samukham Venkata Krishnappa Nayak, Sesham Venkatapati, Kundurti Venkatachalapati, Velagapudi Krishnayya, Baddepudi Erra Nripala and Tirumala flourished as his court poets and there might be some more poets not known to us. The king's minister, Vangala Sinayya, was the author of *Ramanuja Charitra*.

Samukham Venkata Krishnappa (1704—31) was the author of *Jaimini Bharatam* and *Sarangadhara Charitra* in prose, and of *Ahalya Sankrandanam* composed as a poem in varying metres. This poem is full of erotic sentiment. His *Jaimini Bharatam* is for the most part a prose version of Pillamarri Pina Virabhadra's poem, and his *Sarangadhara Charitra* is based on Chemakura Venkatakavi's poem. The adoption of the popular dialects in the prose versions of previous poems was a notable feature at Madhura.

Velagapudi Krishnayya (1704—31) was a prolific writer but

only two of his compositions have been preserved, though not yet printed. One is a *prabandha* of five cantos known as *Bhanumad Vijayam*. It relates to the story of a Brahman youth, Bhanumanta, who married Padmavati, a princess of Ujjayini. It contains sweet and pleasant thoughts expressed in melodious verses with appropriate figures of speech; the fifth canto contains a good exposition of the Yoga sastra of Patanjali. It is intended to propagate the Saiva creed. The other is *Gaulikasastram*, a scientific treatise on the lizard.

Kundurti Venkatachala Kavi (1704—32) was also a prolific writer, an adept in extemporaneous narration of stories and an author of many *yakshaganas* and prose works, but none of them has come to light. Only two poems of his have been preserved; one of them is a *prabandha* in six cantos, known as *Mitravinda-parinayam* relating to the marriage of Krishna with Mitravinda. It contains all the features of the prabandha type of literature, and exhibits a high class poetic and creative art. It has melodious verses with pleasing thoughts, but cannot come up to the level of *Manucharitra* or *Prabhavatipradyumnam*. The other is also a *prabandha*, known as *Kartikamahatmyam*, inferior to *Mitravinda Parinayam* in poetic merit.

Pudukkotta (1682—1839)

Pudukkotta was never a part of the kingdom of the Telugu Nayaks, and the rulers of Pudukkotta have always been Tamils, either by race or by language, but it is an agreeable surprise to find that they patronised Telugu literature, and some of them were poets in Telugu. Of these rulers, Vijaya Raghunatha Tondaman who reigned from 1730—1769, was a famous patron of Telugu poets. Raya Raghunatha Tondaman, who succeeded his father in 1769 and reigned till 1789, was not only a patron of Telugu literature but was also a famous poet. In spite of his supreme position as king and scholar, he showed considerable humility in the presence of pandits, and he expressed his devotion to his *guru* Nudurupati Uddanda Kavi Sitaramarya. Raya Raghunatha's *Parvatiparinayam* is considered to be a poem of high poetic conceits; it contains original descriptions and exhibits a high sense of propriety and decorum.

Uddanda Kavi Sitaramarya's son, Venkanarya, was also an equally famous scholar and poet, and he was also awarded the

title of *Uddandakavi*. He flourished at the court of Raghunatha Raya Tondaman and was a prolific writer. His *Andhra Bhasharnavam* is a lexicon in verse. It follows the method of *Amarakosa* in Sanskrit classifying the Telugu words, and includes the dialectal variations and words current in different parts of the Telugu country. His *Raghunathiyam* is an *alankara sastra* (poeties) similar to *Prataparudriyam* in Sanskrit and *Narasabhupaliyam* by Ramarajabhushana in Telugu. His *Tondaman Vamsavali* is a historical narrative describing the valour of the Tondaman rulers of Pudukkotta. His *Brihannayika dandakam* is a lengthy verse in *dandaka* metre; it relates the heroic exploits of Raghunatha and his consort. His *Mallupuranam* relates to the story of Devamalla. Of all his works, *Andhra Bhasharnavam* is the only one that has been printed.

This king is also the author of *Kavijanojjivani* which contains one hundred verses, in each of which the fourth line is of the type of a quiz—a riddle or a puzzle, intended to test the ingenuity of a poet, and the first three lines contain the solution. The fourth line, which is by itself nonsensical, acquires sense when read together with the first three lines. Poets sometimes indulge in such poetic contests. One gives the fourth line and asks his rival to compose the first three lines with which the fourth line can be intelligibly harmonised.

Raya Raghunatha's successors also were patrons of Telugu poets. Gonasuru Narayanaguru wrote in Telugu verse *Rasamanjari*, a translation of the original of the same name in Sanskrit by Bhanu Misra. The author says that he wrote it at the request of his patron, Vijaya Raghunatha who succeeded his father Rayaraghunatha in 1789.

Mysore

Telugu literature flourished also at Mysore under the patronage of the rulers of that State particularly during the time of Chikadevaraya (1672—1704). *Yakshaganas* of the type of *koravanji* developed here.

Peda Kempa Gauda who was famous for the construction of Bangalore in 1537, ruled the region then known as Sivasamudra from 1513 to 1569 and was honoured by the contemporary rulers of Vijayanagara—Krishnadevaraya and Achyutadevaraya. He composed a *yakshagana* known as *Ganga Gouri Vilasam* and dedicated it to Lord Somesvara.

Kaluva Viraraju who flourished during 1680—1750 composed the *Mahabharatam* in prose in about 1730. From the introductory verses in his prose Bharatam, it is evident that he composed Telugu poetry also. His prose is in poetic diction.

Nanjaraju, son of Viraraju, excelled his father as a writer. He wielded great influence as a powerful administrator, and, by virtue of his position and fortune, became not only a writer but also a patron of poets. He wrote in prose, *Halasya Mahatmyam* relating to the amours of Minakshi and Sundareswara at Madhura, and *Kasimahima darpanam*, relating to the greatness of Kasi.

Koduri Venkatachala Kavi wrote *Sivarahasya Khandam* and dedicated it to Muluvagalu Bhupati a local chief of the Bellary region (1650—1700). It exhibits great poetical talent on the part of the author, and his love of ornate language with poetic flashes at several places. He bore the title of *Bala Sarasvati*.

There are several other poets outside the main Telugu country for whom I can find no place in this short account.

Before I proceed to the next period of Telugu literature, I should like to say a few words about some poets whom I left out in the previous part of my survey because they deserve special mention.

Kummari Molla—earliest poetess of Telugu literature was the daughter of Atukuri Kesaya, a potter. She composed in the abridged form the Ramayana in six cantos of verse interspersed with prose. It is noted for its felicity of narrative skill, and power of description with appropriate figures of speech. But there is a dispute among scholars about her date. If, as some think, she was a contemporary of Tikkana of the 13th century, she is decidedly the earliest poetess of Telugu literature; but if, as some others urge she lived after Krishnadevaraya, Mohanangi, daughter of Krishnadevaraya and wife of Ramaraja—said to be the authoress of a Telugu poem, *Marichiparinayamu*—must be the earlier of the two. It is not, however, certain if Mohanangi ever existed because there is no evidence to prove it, nor is any *Marichiparinayam* available to us.

Recently another poetess of the past was discovered—Tallapaka Timmakka, wife of Annamacharya who composed, in dvipada, *Subhadrarjuniyam*. The poem has an attractive style and contains very pleasing descriptions. Some of them, particularly those relating to Arjuna, appear to have been copied by Chemakura Venkata kavi and embodied in his *Vijaya Vilasam*, with slight

verbal alterations to suit the requirements of the metre he adopted. Timmakka lived in the 15th century and may be regarded as the earliest Telugu poetess, if Molla lived in the 16th century.

Earliest poem in Pure Telugu: Ponnikanti Telaganna composed *Yayati Charitra* in ' pure ' Telugu by which is meant Telugu without any Sanskrit or Prakrit words. Previous to his time, there had appeared stray verses of this type in certain *kavyas*. He dedicated his poem to Amin Khan, a rich official in the service of Malik Ibrahim Kutub Shah, Sultan of Golconda (popularly called in Telugu Malk-Abhiram) who reigned from 1550—1581. Subsequently many other poets like Kuchimanchi Timma Kavi composed poems in pure Telugu, but *Yayaticharitra* seems to be the best, for it is in simple flowing style and comparatively easier to understand, while the others contain artificial manipulations of Sanskrit words to make them appear as pure Telugu.

Another point of interest in this poem is that the Sultans of Golconda and their officials were favourably disposed towards the Telugu language and people. They patronised many Telugu poets as detailed below.

Some other poets of the age:

Kandukuru Rudrayya is the author of *Janardanashtakam* (or eight stanzas) outpouring of devotion, a lyrical poem addressed to the Deity Janardana. His *Sugriva Vijayam* is a *yakshagana* composed about 1568 in a dignified style with poetic diction. It relates to the victory of Sugriva, the *vanara* chief and ally of Rama. His *Nirankusopakhyanam* is a poem in mixed verse and prose, the theme being a religious legend contrasting the results of piety and sin. His lyrical song is regarded as the best of his works. Ibrahim Kutub Shah recognised his merits and granted him the lands of a village, Chintalapalem.

2. Malla Reddi (1560—1600) is spoken of in some stray verses current in the country as a poet patronised by Malik Ibrahim, the Sultan of Golconda. He composed *Padmapuranam*, *Sivadharmottarakhandam* and *Shatchakravarti Charitra* of which the third is the best; it illustrates his noteworthy poetical talent.

3. Addanki Gangadhara Kavi is the author of a well-known Telugu *prabandha*, *Tapati-Samvaranopakhyanam* describing the love of Samvarana for Tapati, the younger sister of Savitri, as narrated in the *Aranya parva* of the *Mahabharata*. It was dedicated in 1565 to Ibrahim Kutub Shah who had honoured him as his court poet.

4. Matla Ananta Bhupala, ruler of a small principality, composed in about 1580 *Kakutstha Vijayam* as a *prabandha* and dedicated it to his father when he was still a Yuvaraj. Both father and son appear to have been contemporaries and friends of Ibrahim Kutub Shah. This poem is spoken of as an excellent piece of Telugu literature by virtue of its chaste language and melodious expression.

5. Elakuchi Balasaraswati of about 1600—1640 was a genius, a profound scholar of Sanskrit and Telugu, a high-class poet, and as an authority on grammar he has been held in high esteem by pandits. He is known as Bhattara Balasaraswati kavi Mahopadhyaya. He dedicated his poem *Chandrikaparinayam* to Sarasvati as suggested by his patron Jupalli Venkatadri, a zamindar of Partiyala in Hyderabad territory near Vijayawada. This poem relates to the legend of Bhima who married Chandrika, daughter of Kasiraja. He composed another poem known as *Mallabhupaliya*, a Telugu adaptation of Bhartruhari Subhashitam in Sanskrit. His gigantic feat in literary composition is a *tryarthikavyam* known as *Raghava Yadava Pandaviyam* which presents with the same set of verses three stories viz., the Ramayana, the Bhagavata and the Bharata. He wrote a comprehensive commentary known as *Balasarasvatiyam* on *Andhra Sabda Chintamani*, a Telugu grammar in Sanskrit language attributed by pandits to Nannayabhat. Appakavi who composed in 1656—60 his book in verse on prosody and grammar, popularly known as *Appakaviyam*, lived a few years after Balasarasvati. Appakavi narrates that he had a dream in which Lord Krishna appeared and bade him compose a treatise in verse with the material of *Balasarasvatiyam*; that a copy of *Sabdachintamani* had been presented to Balasarasvati by a siddha, a copy prepared from memory by Sarangadhara, because the original was thrown away into the waters of the Godavari by Bhimakavi out of spite and jealousy.

Vaggeyakaras and Song composers:—

No mention was made either of Kshetrayya or Tyagaraja in Viresalingam's Lives of Telugu Poets or in similar works till recently, because the interest of scholars was centred in *kavya* literature, and also because songs did not rigidly follow the rules of grammar. Nor were the scholars very particular about *yakshaganas* or *sataka* literature, in which also the spoken forms were freely used. Modern scholars, however, recognise the poetic and literary merit of the songs, of Kshetrayya, Tyagaraja

and other composers and of the *yakshaganas* and *satakas*.

Kshetrayya was contemporaneous with Vijayaraghava Nayak of Tanjore in whose name he composed some songs and sang before him. He was born and brought up in Muvva or Movva, a village in Krishna District and toured extensively. He is said to have composed about 4,000 songs but we have not been able to collect more than four hundred. His compositions are famous for their musical and literary merit, and for their adaptability to dance and *abhinaya*. It is a pity that the music notation was not recorded, though the name of *ragam* as well as *talam* was noted. Each song is devoted to a particular type of *nayika* mentioned in *Bharata Natya Sastra*. Kshetrayya used very appropriate and melodious expressions and selected *ragas* and *talas* so dexterously that, when the songs are sung the charm of the music sustains the sentiment expressed. Scholars are of the opinion that, so far as the literary quality is concerned, they are superior to Tyagaraja's songs though the musical aspect is richer in the latter.

Tyagaraja belongs to the middle of the 18th century. It is said that he had learnt to sing Kshetrayyas's songs, and Purandara Dasa's songs in Kannada, before he composed his own songs. Tradition says that he visited Bhadrachalam and came to know of the story of Gopanna (known as Ramadas in the country) and was acquainted with the songs composed by him—songs full of devotion to Rama, and Gopanna's *Satakam*, known as *Dasarathi Satakam* also. In the fervour of *bhakti* (devotional sentiment)—and in the excellence of their music Tyagaraja's songs are the best. Tyagaraja is worshipped as a saint, and his songs are sung all over Southern India by Tamils, Malayalis and Kannadigas as well as the Telugus. The Tamils are proud of him, because he was born and brought up on the banks of the Kaveri, and the Telugus are proud on account of the language (Telugu) in which they were composed.

Tupakula Ananta Bhupala, a ruler of the fort of Jingi (Chenji) in South Arcot district (about 1730) was a well-known scholar, patron of literature and an eminent writer. He wrote in prose *Vishnupuranam*, *Bhagavadgita*, and the *Sundarakanda* of the Ramayanam. The first two are printed but the third is still in the manuscript stage. His style is melodious and dignified.

CHAPTER V

Later Prabandhas

DECADENCE in thought started with the conquest of the Deccan by the Moghuls and the spread of the scare caused by the Mohammedan invasions of the Telugu country and the consequent disappearance of sources of patronage for art and literature. A kind of despair drove people from self-reliance to reliance on deities. The lack of intellectual vigour and the poverty of literary skill naturally led to pathetic expressions of helplessness and pitiful prayers to gods. P. T. Raju cites in his 'Telugu Literature' (P.E.N. series) three typical *satakas* as indicating this as abject condition of the Telugu people: *Bhadradrirama Satakam, Andhra Nayaka Satakam* and *Simhadrinarasimha Satakam*. When the Mohammedans plundered the country and threatened to destroy the Hindu temples, the idols of Rama, Sita and Lakshmana were removed from the temple of Bhadrachalam to Polavaram lest they should be defiled by the invaders. In such miserable circumstances, Narasimha Kavi (about 1750) poured forth, in a devotional frenzy, 101 verses in adoration of the divine hero Rama, each verse addressed to Bhadradri Rama, and it is said that the Lord listened to His devotee's prayers and the danger was averted. Later on, the images were taken back to Bhadrachalam and re-consecretaed in the temple. When the worship of Andhra Vishnu or Andhra Nayaka in the temple at Srikakulam near Vijayawada was neglected and the place was deserted for fear of Mohammedan invasions and raids, Kasula Purushottamudu (1798) composed his *Andhra Nayaka Satakam*. The local zamindar was so deeply moved by a recital of the poem that he repaired the temple and restored the worship. Each verse in this *sataka* of 108 verses ends in an address to Srikakulandhra Deva. The story connected with *Simhadrinarasimha Satakam* is marvellous; when the Mohammedans threatened the destruction of the temple at Simhachalam near Visakhapatnam, a devotee, Gokulapati Kurmanatha Kavi (1725) stood before the deity Narasimha poised on one leg and poured forth verse after verse in an emotional outburst reproving the Deity's apathy and stirring Him to action.

In verse 57, he says, for example, 'villages are deserted, crops are destroyed, men are cruelly molested and robbed and left with nothing but their loin cloth, people run scattered... there! there! the Mohammadan marauders are approaching this temple. Save Thyself and Thy devotees ". The traditional story connected with this incident relates that when the sixty-seventh verse was poured forth, a huge swarm of bees rushed out of the temple, attacked the marauders, and drove them away. The poet was immensely pleased and in the next verse, he says 'O! Lord! we had only heard of your exploits and of the destruction of the wicked, but now we are able to see with our eyes your mighty and mysterious ways of destroying the wicked and protecting the people'. The remaining thirty three verses were sung in praise of the glory of the deity. Whatever be the truth of this incident, it can be said that people believed and still believe that God would listen to the sincere prayers of the devotees. This poet wrote some more *satakams* and poems. His songs relating to *Lakshminarayana Samvadam* are still sung at the temples of Simhachalam, and Padmanabham in Visakhapatnam district, and at Srikurmam in Srikakulam district.

Adidam Sura Kavi (1720—85) of Visakhapatnam or East-Godavari district, belongs to this period of despair, but it is said that the spirit of self-reliance never deserted him, and he could always stand up against adversity. He was a prolific writer, a great scholar, a poet capable of extempore composition. By that time, the rulers of large kingdoms had vanished, but there were petty chiefs paying tribute to the Nizam and wielding power in their localities. Some of them were patrons of literature and Sura Kavi, therefore, approached all of them. Everywhere he commanded the respect of wealthy landlords and chieftains and carried on his literary work with their patronage. His *Ramalingesa Satakam* is a satire intended to expose the wicked ways of men in power and the morbid condition of social life in his time. There are traditional stories current in the country which narrate how when a chief prevented the water in the local tank from flowing into Sura Kavi's fields, Surana recited six verses extempore, commanding the water in the tank to flow out breaking the tank bund and as soon as the last verse was recited the bund gave way and water flowed out to irrigate the poet's fields. People have such faith in the powers of a devoted poet that they repeat the

story along with the verses, and these verses have wide currency in the Telugu country. Sura Kavi wrote a treatise on grammar and another on poetics and figures of speech, and also a short lexicon as an appendix to Paidipati Lakshmana mantri's *Andhra namasangraha* in verse. His poem *Kavijanaranjanam*, also known as *Chandramatiparinayam* relates to the love of Harischandra and Chandramati and their heroic fight against an adverse fate. His poetry is known for its easy vigour of expression and strong emotion.

Kuchimanchi Timmakavi (1690—1757) lived in more favourable circumstances than Adidam Sura Kavi, because the members of his family were the village accountants and he had also the patronage of the Zamindars of the Pithapuram estate in East Godavari. He was a prolific writer with considerable scholarship in Sanskrit and Telugu. Like several other poets, he started his poetic career with *satakas*; in his 25th year he composed his first poem *Rukminikalyanam*, which exhibits his youthful romanticism. Later, he wrote some more *kavyas*, viz., *Rajasekhara Vilasam* (also known as *Bhallana Charitra*), *Simhachala Mahatmyam*, *Nilasundariparinayam*, *Rasikajanamanobhiramam*, *Sarpapura Mahatmyam* and *Sivalila Vilasam* and a work on grammar in verse, known as *Sarvalakshanasarasangraham*. Of these, *Nilasundariparinayam*, a poem of three cantos, was composed in 'pure' Telugu. It deals with the legend of Krishna's union with Nila. It may seem odd, but it is nevertheless true, that the ordinary Telugus cannot understand 'pure' Telugu, for they have in course of time replaced in their speech many Telugu words by their Sanskrit equivalents. Moreover, the so-called 'pure' Telugu of the poems is an artificial coinage, not the genuine Telugu of actual life. Some poets are eager to display this type of scholarship in their poems. *Nilasundariparinayam*, however, has more of genuine Telugu and is, therefore, read with ease. It exhibits greater poetic art than *Yayaticharitra* by Telaganna. *Rajasekhara Vilasam* relates the story of a prince whose devotion to Siva and love of truth were remarkable. *Rasikajanamanobhiramam* is a lengthy romantic poem in six cantos, describing the adventures of a prince and his love for a Gandharva damsel. It was composed in 1750 when the poet was about 60 years old. There was ample scope for the poet's ripe experience to be reflected in it. The erotic sentiment was also tempered with a cultivated sense of decorum. It was so well appreciated that he earned the title of *Sarasakavi*. *Sarpapura Mahatmyam*

relates to the legend of a local Vaishnava cult near Pithapuram. *Sivalila Vilasam* was the last of his works. He had become an ardent devotee of Siva by that time, but his devotion to Siva was never in conflict with his devotion to Vishnu. He was, by intellectual conviction, an *advaiti*, and, in actual life, a devotee of Vishnu and Siva with the firm belief that both of them were after all one and the same.

Ravu Madhava Mahipati, Rajah of Pithapuram, after reading Timmakavi's *Rukminiparinayam* and *Rajasekhara Vilasam*, was favourably impressed with his poetical talents and honoured him by conferring on him the title, *Kavisarvabhauma*. He also requested him to dedicate a poem to him, but Timmakavi, like Potana, refused to comply with his request and dedicated all his works to Lord Kukkutesvara. But, as a token of gratitude to the Rajah, he dedicated his *Sarpapura Mahatmyam* to Bhavanarayana swamy, a Vaishnava deity at Sarpavaram worshipped by the Rajas of Pithapuram. The Raja respected the poet's sentiment and felt happy that the poem was dedicated to his family Deity.

His *Sarvalakshanasarasangraham* reveals that he had a liberal outlook with regard to language and grammar. He cited examples from literature, and improved upon the previous grammars by a revision of the defective rules of grammar. His survey was based on sound lines, but it is incomplete and imperfect. Adidam Surana also worked on similar lines and his *Kavisamsaya Vichchhedam* cited many examples from the works of the previous poets and incorporated them in his treatise on grammar. Both the poets recognised the principle that grammatical rules should follow the usage in the country, evidenced in the works of men of letters.

The Kuchimanchi family produced scholarly poets and Kuchimanchi Jaggakavi, the younger brother of Timmakavi, was also a poet of eminence. His poem *Subhadraparinayam* and *Somadevarajiyam* exhibit his poetic genius and fine sentiment, but his *Chandralekhavilapam* is of the type of 'billings gate' literature. Jaggakavi wrote it to wreak vengeance on a local magnate.

There are many other poets who contributed to the growth of Telugu literature even in this period of decadence in thought, but their productions are of ordinary merit. Poets who had no originality in thought or theme showed their skill in versification and acrobatic feats, composing verses using only one letter or two letters, and poems without using the labial sounds in any verse;

they indulged in intellectual gymnastics. In such a period of decadence in thought, there flourished a few poets here and there like oases in a desert.

One such oasis is Kankanti Paparaju, the author of *Uttara Ramayanam*. The theme and its development exhibit the qualities of epic poetry, but the episodes illustrate the *prabandha* style. His friend and colleague was Pushpagiri Timmana, author of *Samira Kumara Vijayam* and of a translation of Bhartrhari's *Nitisatakam*. The former refers to the exploits of Hanuman and is considered to be a poem of some merit; the latter is not so good as the rendering of the same by Enugu Lakshmana Kavi.

The erotic poetry that had developed in the Southern school of Telugu literature had its influence on the poets of the coastal districts in this period of decadence. *Bilhaniyam* by Chitrakavi Singanarya of about 1750, *Radhakrishna Vilasam* of Krishnadasa of about 1760, *Ahalya Sankrandanam* by Sangameswara of about 1780, were composed in imitation of similar compositions at Tanjore and Madurai.

Sishtu Krishnamurti (1790—1870) was one of the greatest scholars and poets of this period. He was known to be an extemporaneous poet and a very charming reader of the old puranas, both Sanskrit and Telugu. His *Sarvakamadaparinayam* was composed while he was at Ramachandrapuram in East Godavari district. There is an interesting story connected with this poet. In the neighbourhood of Ramachandrapuram lived Pindiprolu Lakshmanakavi, already renowned as the author of a *dvyarthi kavya*, *Ravanadammiyam* or *Lankadahanam*. It narrates two stories with the same verses—the well-known story of Ravana and an account of Damma (Dharmayya), a rich man who disappointed the poet in the matter of a reward promised to him and was, therefore, ridiculed and depicted as a wicked fellow like Ravana. It was with such a poet that Krishnamurti had an unfortunate contest.

Pindiprolu was much senior in age and more advanced in poetic composition than Krishnamurti, who was, however, a great scholar. There was rivalry between the two. One day when Krishnamurti was reading out his poem at a public gathering, Pindiprolu mercilessly criticised one of his verses. As the people had greater regard for the poetic art of Pindiprolu, they applauded his criticism. Krishnamurti felt humiliated and left Ramchandra-

puram. He went about to distant places and finally settled down in a corner of Visakhapatanam district, continuing his career under the patronage of a local chief. Such were the chequered careers of some scholars and poets.

CHAPTER VI

Development of Different Types of Literature other than Prabandha

SATAKA LITERATURE

By *sataka* (sata—one hundred) is meant a century of verses. The development of satakas may be regarded as a special feature of Telugu Literature. There were, of course, *satakas* in Sanskrit, Prakrit and a few other Indian Literatures like Kannada, but they were very few and far between. Moreover, there is a significant difference in the technique of composition between the *sataka* in Telugu and the *satakas* in other literatures. There were, for example, *Bhakti Sataka, Sringara Sataka* and *Vairagya Sataka* of Bhartrhari in Sanskrit and each of them contained a hundred slokas. Hala's *Saptasati* in Prakrit contains as the name indicates, seven hundred slokas. The slokas were of varying metres and each sloka has an idea or theme which is complete in itself without running into the succeding verse.

But the *satakas* in Telugu have some special features. Each *sataka* has, of course, not fewer than one hundred verses to justify the name, but it may have, and generally has, a few more verses. If the number of verses reaches two hundred it is called *dvisati*. *Venkata Saila Nayaka Dvisati* by Mandapaka Parvatiswara Sastri of the 19th century is a famous example. There may also be *trisatis* or *saptasatis*, but everyone of the verses should have a common word or words—generally a propernoun in the vocative case in the last line, usually at the end of it—and a *sataka* is named after the common word or words. In *Bhavani Satakam* the last word of the fourth line of each verse is Bhavani as in,

Velayaga na yedada tammi virini Bhavani!

In *Siva Satakam* the last word of the fourth line of each verse is Siva! as in,

giri—kanya ramanisa nannu garunimpu Siva!

In *Sarvesvara Satakam*, the last compound word of the fourth line of each verse is ' Sarvesvara! as in,

Srikara vasantamai mahimato jennondu Sarvesvara!

In *Vrishadhipa Satakam*, the last four words of the fourth line of each verse are Basava! Basava! Basava! Vrishadhipa! as in,

"*Vasigoni brovumayya Basava*! *Basava*! *Basava*! *Vrishadhipa*!" But the *sataka* is named after the last word.

In some *satakas* like *Vemana Satakam* the fourth line *Visvadabhirama vinura Vema*!' is generally the same.

A peculiarity in the case of this *sataka* is noteworthy. The author, Vemana, addresses himself unlike other poets, who address a deity or their patron. Moreover, this *sataka* contains several hundres of verses, though some are lost to us and yet it is popularly, known as a *sataka*. Kavi *Choudappa Satakam* is another sataka where the author addresses himself.

Sarabhalinga is another poet who would address himself in his *sataka* known as *Sarabhanka Sataka*. The last word of the fourth line is Sarabhanka Lingana! The last part of this compound word is an affix which the Saivites are fond of using at the end of their names as Ramalinga, Rajalinga, Somalinga, Dharmalinga, etc.

In the case of some *satakas* the name does not represent the exact word used in the *sataka* but is synonymous with it, as in *Hanumachchataka* where the fourth line of the verse is *Varthi langhana samrambha vayu dimbha*. *Vayu dimbha* means the Son of Wind, indicating Hanuman.

In some *satakas*, the principal word indicated by the name of the *sataka* does not occur at the end of the fourth line, but appears either at the beginning or somewhere else in the line, as in,

Madana gopala! Radhika hridaya chora in *Madanagopala sataka*, *dushta samhara Narasimha*! *durita dura* in *Narasimha sataka*. But the text of the line should be the same for the last line of each verse.

A *sataka* where the last part of the fourth line is *tallini bolarevvarun* is known as *Matru Sataka* because *matru* is the Sanskrit equivalent of *talli*, the Telugu word for mother. The author of this sataka is Matturi Appavu Modali, a Tamilian, who mastered the Telugu language. He violates the tradition of using a word in the vocative case. A recent poet, Narla Venkateswara Rao has likewise violated the tradition in his sataka *Vastavammu Narlavari mata*, though he uses the same words for the fourth line of each verse.

There are about nine hundred satakas in Telugu literature. With a few exceptions they have been addressed to the Deities that can be grouped under Saivite or Vaishnavite. The Deities of the former are Siva, Paramasiva, Sadasiva, Balasasankamaul

Chandrasekhara, Parvatesvara, Bhavanidhava, Bharga, Parthivalinga, Ramalinga, Bhimalinga, Panchamukhesvara, Agastyesvara etc. The Deities known by the name of the place where Siva became manifest and temples were consecrated to them, have been also addressed as Kalahastilinga, Srikalahastisvara (at Kalahasti near Nellore), Kasivisvanatha (at Varanasi) Kukkutesvara (at Pithapuram, East Godavari district) Sri Muhalingesvara (at Mukhalingam in Srikakulam district). The consort of Siva was also addressed in some *Satakas* under the names of Ambika, Syamalamba, Jnanaprasunambika, Achanta Kamesvari (at Achanta in West Godavari district). Siva's son Ganapati was also addressed in a few *Satakas* under the names of Ganapati and Vinayaka. The Vaishnava Deities that have been addressed in the *Satakas* may be grouped under classes (1) Vishnu in general (2) Nrisimha (3) Rama (4) Krishna. The Deities of class (1) are Kesava, Narayana, Jagadrakshaka; of class (2) Nrisimha, Narasimha and Nrikesari; of class (3) Rama, Ramachandra, Ramataraka, Ramaraksha, Raghava, Raghunayaka, Prasanna Raghava, Dasaratha Rama, Dasarathi, Janakipati, Sitapati etc.; of class (4) Krishna, Balakrishna, Gopalakrishna, Karivelpa (dark deity), Madana Gopala, Raja Gopala, Devakinandana, Vasudevanandana, Rukminipati etc., The consort of Vishnu was also addressed in two *Satakas* as Lakshmi and Lakshmi devi. The deities known by the name of the place where they were manifest and temples were consecrated to them are Ontimetta Raghuvira (at Ontimetta in Kadappa District) and Bhadradri Rama (at Bhadrachalam in West Godavari District), Andhra Nayaka also known as Andhra Vishnu (at Srikakulam in Krishna District), Simhadri Narasimha, Simha Saila Nrisimha, Simhadri Ramadhipa (at Simhachalam in Visakhapatnam District,) Venkatasaila Nayaka, Venkatachalapati (at Tirupati, Chittur District), Hamsaladivi Gopala (at Hamsaladivi, situated at the mouth of the Krishna).

There are also *Satakas* in which the Goddess of Learning was addressed as Sarasvati and Bharati.

There are *Satakas* in which the planets also are addressed, viz., Surya, Suryanarayana, Bhaskara, Chhayaputra (Sani or Saturn).

There are *Satakas* in which the mind or the soul is addressed under the names of *Chitta, Manasa, Paramatma, Sumati* (one who has a good mind), etc.

In some *Satakas* the patrons of the poets are addressed out of respect—Jagannatha Yogi (God Jagannatha Rao of Visakhapatnam after he became a yogi), Papaya mantri, Pemmayasingadhimani.

The metres generally chosen for the *Satakas* are *Sardulavikridita, Mattebhavikridita, Utpalamala* and *Champakamala* among vrittams, *Kanda* (Corresponding to Arya in Sanskrit); among the *Upajati metres* and *Tetagiti, Ataveladi* and *Sisam* among the desi metres in Telugu. The last words of each verse containing the name in the vocative case determine the type of the metre that is suitable to them. When the last word is, for example, Rama or Krishna or Sumati, the verses of the *Sataka* are generally of *kanda* metre; when it is Sarvesvara or Srikalahastisvara, or Suryanarayana, the verses are either *sardulavikridita* or *mattebhavikridita*; when it is Sasanka Sekhara or Sivadevadhimani or Venkatasailanayaka, the verses are either *utpalamala* or *champakamala*; when it is Raghava or Madhava or Bharati the verses may be any of the vrittas, mentioned above; when the last words are Vayudimbha or Vinura Vema they belong to either *tetagiti* or *ataveladi* and the exact metre is disclosed only when the whole line is known. " *Visvadabhirama vinura Vema* or *Vastavammu Narlavari mata* is definitely *ataveladi*.

Sarvesvara Satakam by Yathavakkula Annamayya seems to be first *Sataka* in Telugu literature. It was composed in 1242 according to the date mentioned in one of the verses of the *Sataka*; *Sakabdambulu varthi shatka purabhit sankhyam* (Saka 1164). Annamayya was at first an inhabitant of the village near Rajahmundry known as Pattesa. He was brought up as an aradhya saivite and Virabhadresvarasvami was his family Deity. In course of time, he went as a pilgrim to Srisaila to offer his prayers to Sri Mallikarjuna. On his way back, he stayed for some days at a place known as Satrasala and in a hermitage renowned as Visvamitrasram on the banks of the river Krishna in Palnad. That was a holy place because Siva manifested himself in the name of Sri Mallikesvara, and Annamayya was worshipping the Deity. During his stay he composed his *Sarvesvara Satakam*. There is an interesting story connected with its composition. The poet sat at the edge of the river and, as he wrote each verse on a separate palm leaf, he left it afloat on the waves of the river. If it came back against the current, he would string it for record; but if it passed on with the current he would clip it off with the shears of destiny which he kept ready on his shoulders. The

story says that many leaves came back and they were strung together, but the leaf containing the verse *tarulam buvvulu pinde lai*...did not return but was floating down the current, and when he noticed this he felt disconcerted, pulled out the shears and was about to clip off his head. Just at that moment, Siva himself appeared before him in the guise of a herdsman and gave him a palm leaf containing the verse *Oka pushpambu bhavatpada dvayamu pai*... in the place of the verse indicated above by the poet. There is, of course, considerable difference in thought between these two verses. Annamayya's verse contained a mundane thought, that the flowers left on the tree develop into tender and ripe fruit, but when they are placed on the lotus feet of Siva they would get for the worshipper elephants, horses, priceless diamonds, etc. The alternative verse says " A single flower placed on the feet of Siva out of pious devotion would get the blessed worshipper, emancipation from re-birth and also eternal bliss ". Annamayya accepted the leaf and realising that this must have been given by Siva himself, felt immense joy and strung the leaf for record. In course of time he finished his *sataka* which contained 123 verses according to some manuscript copies and 142 verses according to other manuscripts.

This *sataka* contains verses which are in consonance with the tenets of the Virasaiva creed. Almost all the verses teem with the sentiment of devotion (*bhakti rasa*) the most essential and characteristic feature of some *satakas*. Some of the verses in this *sataka* indicate the influence of *Sivamahima stotra* in Sanskrit and *Somesvara sataka* in Kannada on this poet, and some verses in their turn appear to have had their influence on the later Telugu poets, viz., Dhurjati author of *Sri Kalahastisvara Sataka* and Potana author of *Narayana Sataka*. There are resemblances in thought and expression, between some verses of Annamayya's *Sarvesvara Sataka* and some verses of Potana's *Narayana Sataka*. It may be said that Annamayya set the model *sataka* composition in Telugu and Kannada. He seems to have felt the influence of great thoughts from Sanskrit works like *Mahima*, *Malhana*, *Halayudha stotras* and from Mallikarjuna's *Sivatatvasara* in Telugu. The spirit of tolerance towards other creeds is exhibited by Annamayya, unlike Panditaradhya, Palakuriki Somana and some other Virasivas.

Vrishadhipa Satakam appears to be the second *sataka* in chronological order. It was composed by Palakuriki Somana

who lived, according to the latest consensus of opinion among scholars, during the time of Prataparudra II of Warangal, probably during 1291—1320. He was also a great scholar of Sanskrit and Telugu and in course of time of Kannada. He composed *Vrishadhipa Satakam* after he had composed his *Basavapurana*, as is evident from one of the verses of the *sataka*. The last words of the fourth line of each verse, "*Basava*! *Basava*! *Basava*! *Vrishadhipa*! addressing Basava thrice, exhibit the depth of devotion he had towards Siva in the guise of Basavesvara. In verse, *Na yodayunda na vibhuda, na hridayesvara na manorama......*" we find the *nayaki nayaka* affinity in the conception of the cordial relationship of *Jiva* and *Isvara* emphasised by the Vaishnavas in their Visishtadvaita. This *sataka* set a good model for the subsequent *satakas* in the matter of elegant language, great thoughts and the sentiment of devotion. It contains verses which have figures of speech, alliteration, and rhymes and other stylitsic beauties. It devotes some verses to incidents in the life of Basava, to the lives of devotees of Basava, and the greatness of Lord Siva.

Sarabhankalinga Sataka is definitely the third *sataka*. The author Sarabhanka addressed himself like Vemana and affixed linga to his name to lend the colour of addressing Lord Siva. The *sataka* was composed in 1323 or a little later, because he refers in his *sataka* to the deplorable incident of the Mohammadans taking Prataparudra II as a captive to Delhi. He had been one of the ministers of that Kakatiya ruler at Warangal. His composition is not so dignified or elegant as that of Annamayya or Somana, and yet may be regarded as a good piece of literature.

The best among the Saiva Satakas is *Sri Kalahastisvara Satakam* by Dhurjati of the 16th century. It contains, besides incidents relating to the deity that were manifest at Kalashasti near Nellore and expressions of piety and devotion to Lord Siva, beautiful verses teeming with poetic conceits and elevated thoughts. The language is elegant, dignified and rhythmic. Many verses have stylistic embellishments.

Almost all the *satakas* upto the 16th century were Saiva, and I wonder if there was any *sataka* worth mentioning that belonged to the Vaishnava group in this period. Some say that Tikkana composed *Krishna Sataka* but there is no evidence to prove it. It is a very popular *Sataka* but we are not definite about its authorship or the date of its composition. There is another *Krishna*

Sataka composed by Chidella Ramakavi of the 19th century but it contains some points relating to metaphysics and is different from the *Krishna Sataka* which is in popular use.

The only reliable *sataka* of the Vaishnava group of this period is the one that is addressed to Krishna! Devakinandana! There was in the case of this *sataka* also difference of opinion regarding the authorship. Some ascribed it to Kavirakshasa (or Bhima) of the early part of the 15th century and some others to Tikkana. But neither of the claims can be proved. There are, in some verses, grammatical errors which neither Kavirakshasa nor Tikkana could ever commit. The conviction among scholars is that it was composed by Vennelakanti Jannamantri, son of Siddhamantri, an officer in the service of Devaraya I of Vijayanagar who reigned from 1360 to 1420. This conviction is based on a statement made by Jakkana in his *Vikramarka Charitra* which was dedicated to Siddha mantri. This *sataka* contains fine sentiments of devotion to Krishna besides tributes to the great and benevolent deeds of Krishna.

Another *sataka* of the Vaishnava group about which there is some reliable information is *Ontimetta Raghuvira Satakam* which was composed by Rayakavi Tippayya who is also known as Ayyalarazu Tripurantaka. The latter is the real name given by his parents but because he was a court poet in the time of Devaraya II of Vijayanagar he assumed the title of Rayakavi, and Tippayya was the contracted form of Tripurantaka and was more popularly in use. His kinsmen of later times, viz., Ayyalarazu Ramabhadra Kavi of the time of Krishnadevaraya and Ayyalarazu Bhaskara Kavi of the last part of the 16th century, referred to Tippayya (or Tripurantaka) as the author of *Ontimetta Raghuvira Sataka*. The closing words of each verse are generally *Raghuvira Janaki-nayaka*. But in some verses, they are *Ontimetta Raghuvira Janakinayaka*! from which the name of the *sataka* is derived. The reference is, therefore, to Rama that became manifest on Ontimetta in the district of Kadappa.

The first outstanding *sataka* of the Vaishnava group is *Narayana Sataka* which is generally ascribed to Bammera Potanamatya of the latter half of the 15th century. There are, however, some scholars who say that there is no reliable evidence to maintain that it was composed by Potana. But I am strongly of the opinion that Potana composed it, because the style of composition is similar

to that of his *Bhagavatam*. One of the verses, "*dhara simhasanamai nabhambu godugai.....*" has a very bold conception. It means:

> May Thou, O! Narayana, flourish with the Earth as Thy throne, the Firmament as Thy Umbrella, the Gods as Thy servants, the Vedic chants as Thy minstrels, the Universal Globe as Thy form, Lakshmi as Thy consort, Brahma as Thy son, the Ganges as Thy daughter—with all these emblems of Royalty!

Neither Krishnadevaraya nor the poets of his court seem to have evinced interest in the composition of *Satakas*. But after the time of Krishnadevaraya, there appeared a good crop of *Sataka* literature and the *Satakas* of the Vaishnava group outnumbered those of the Saiva group.

The most popular *Satakas* are *Vemana Satakam* (already noted) *Sumati Satakam* by Baddena, also known as Bhadra Bhupala, chieftain of a small principality in the middle of the 13th century; *Bhaskara Satakam* by Marava Venkayya prior to the time of Appakavi (about 1650 because he quoted the authority of this Sataka); *Dasarathi Satakam* by Kancherla Gopana also known as Ramadas during the latter part of the 17th century; and *Kavichoudappa Satakam* (self-addressed) of the 17th century.

There are some scholars who think that the *satakas* belong to an inferior branch of literature, but there is no justification for such a sweeping condemnation. Though there may be some *satakas* which are of no poetic merit, it cannot be denied that *satakas* like *Sarvesvara Satakam, Sri Kalahastisvara Satakam, Bhaskara Satakam* are great pieces of Telugu literature which inspire the reader.

Some *satakas* which have been already noticed exhibit devotion to God; some others expose the social evils of the time; yet others like *Madana Gopala Satakam* by Vankayalapati Venkata Kavi of about 1800 A.D. contain erotic sentiment and some *satakas* like *Vemana, Sumati, Kumari* and *Putra* contain moral precepts for children.

There are several good poets and scholars who are very earnest about composing them. Mandapaka Parvatisvara Sastri (1833—1897) an eminent scholar of Sanskrit and Telugu, composed twenty-three *satakas* besides other works. One of them, *Hari-*

hareswara Satakam, was addressed to a deity who combined in Him the qualities of Siva and Vishnu. To this deity that was manifest at Nellore, Tikkana dedicated his *Mahabharatam* addressing the deity as Hari-Hara-Natha. The concept of such a deity arose at a time when the conflict between Saivas and Vaishnavas was severe in the country. The *smartas* among Brahmans held the balance even, between these two creeds. Some of them in course of time became either Vaishnavas or Saivas. Tallapaka Annamacharya belonged to Nandavarika community of Brahmans. He embraced Vaishanavism and the members of Tallapaka family have ever since been Vaishnavites. Tenali Ramalinga kavi was at first a Saiva and in course of time embraced Vaishnavism and came to be known as Ramakrishna. So was Tenali Annayya, his younger brother and author of *Sudakshinaparinayam*.

Amalapurapu Sanyasi kavi of Palateru near Bobbili (1820—1860) composed more than one hundred *satakas*, only 32 of which have survived. He was a Saiva and belonged to the *kulala* (potter) caste. He was very pious and gifted. He composed, besides *satakas*, three *prabandhas* including *Rudraksha Mahatmyam* (the marvellous power of the seeds of the tree termed Etoeocarpus ganitrus used for rosaries or sacred beeds by the Saivites).

His compositions are full of stylistic embellishments and they exhibit the author's poetic talent.

Chintalapalli Viraraghava kavi of about 1750 is considered to be a very talented poet. He says in his *prabandha*, *Madhuravani Vilasam*, that he composed a *sataka* in three hours and received golden bracelets as a reward; but we do not know the name of that *sataka*.

Komaragiri Sanjiva kavi is another poet who composed his *sataka*, *Sasanka Sekhara*, in six hours.

There were poets who exhibited their skill in performing acrobatic feats in their poetic compositions—*satakas* as well as *prabandhas*. Ganapavarapu Venkata kavi was a gifted poet who had the patronage of Muddalagiri, ruler of Tanjore about 1674. He was the author of many books relating to the Telugu language, grammar, poetics, lexicons, etc., as well as *prabandhas*. He composed a *Yamaka Sataka*, the verses of which are full of *Yamaka* or alliteration. The *sataka* known as *Koccherla dhama* by Gade Adisesha kavi of 1835 contains verses in *sisa* metre composed in

such a way that parts of a verse constitute a separate verse of another class of metre (*garbha kavitvam*) with a definite and complete thought in itself.

Satakas are rarely addressed to the Goddess of learning. Vendigantam Gurunatham composed a *sataka* addressing Sarasvati and the present writer composed his *Bharati Satakam* in 1940.

Satakas are usually devoted to the praise of a deity or the out-pouring of devotion to God. Some *satakas* express erotic sentiment, or speculate on philosophy, morals or the social evils to be rectified. They do not deal with lexicography or linguistics polemics. There are however, a few exceptions. Kasturi Ranga kavi who dedicated his *Lakshana Chudamani* (*Anandarangaratchhandam*) a work on prosody in verse, in about 1750 to Ananda Ranga Pillai, interpreter (dubhashi, Skt. dvibhashi) to Dupleix, the French Governor in India, composed a lexicon of Telugu words in *sisa* metre in which the last line of each verse ends with 'Samba!' and it contains more than a hundred verses to satisfy the name of a *sataka*. In this respect also, *Bharati Satakam* deserves notice because it relates to the science and art of language and appeals to Bharati (the Goddess of Learning) to pronounce her verdict on the controversy regarding the modern (or spoken) language. It contains 145 verses.

Many poets commenced their literary career with an exercise in *sataka* composition. In modern times the number of *satakas* has considerably increased, and some of them contain good verses and exhibit the poetic talent of their authors.

I shall close my account of *sataka* literature by quoting from a typical *sataka*, a few verses to illustrate how the Sanskrit diction dominates, and how the poet mentions some details regarding his parentage, his *guru* and the community to which he belongs. For this purpose, I shall select *Dasarathi Satakam*, a very popular *sataka* by Kancherla Gopanna (also known as Ramadas) of Bhadrachalam during the latter part of the 17th century. I quote the first five verses because they are full of Sanskrit words and compounds, and are intelligible not only to the Telugus but also to all Indians who know Sanskrit.

1. *Sri Raghu Rama! Charu tulasi dala dama! Samakshamadi sringara gunabhi rama! trijagannuta saurya rama lalama! durvara kabandha rakshasa virama! jagajjanakalmasharnavottarakanama! Bhadragiri Dasarathi! Karunapayonidhi!*

2. *Rama! Visala vikrama parajita Bhargavarama! sadgunastoma! parangana vimukha suvratakama, vinila nirada syama! kakutstha vamsa katakambudhi soma! surari dorbaloddama virama! Bhadragiri Dasarathi! Karunapayonidhi!*

3. *Aganita satyabhasha! saranagata posha! daya lasajjharivigata samasta dosha! prithivisvara tosha! triloka putakridgagana dhuni maranda pada kanja visesha! mani prabha dhagaddhagita vibhusha! Bhadragiri Dasarathi! Karunapayonidhi!*

4. *Rangad-arati bhanga! khagarajaturanga! vipatparamparo-ttunga tamah-patanga! paritoshitaranga! dayantaranga! sat-sanga! dharatmaja hridaya sarasa bhringa! nisacharabja-matanga! subhanga! Bhadragiri Dasarathi! Karunapayonidhi.*

Verse 102 mentions particulars about his *guru* and his piety and devotion.

Pattiti Bhattararya guru padamul-immeyin-urdhvapundramul pettiti mantrarajam-odi bettitin-ayyamakinkarulakun gattiti bomma, mi charana kanjamulandu dalampu petti podattiti bapa punyamula Dasarathi! Karuna payonidhi!

It means: My *guru* was Bhattaracharya. I put on the Vaishnava mark on my ofrehead. I learnt the esoteric charm and expelled the servants of yama; bestowed my thoughts (out of devotion) on Rama's lotus feet and was bereft of all sins.

The last verse mentions particulars about his parentage etc:

Allana Lingamantri sutuda—Atrisagotrudan-adi sakha kancherla kulodbhavundanu brasiddhudan-ai bhavad-ankitambuga nellakavul nutimpa rachiyinchiti Gopa kavindrudan jagadvallabha! niku dasudanu Dasarathi! Karunapayonidhi!

It means: I am the son of Linga mantri; I belong to the gens (*gotra*) of Atri and to the Rigveda sakha; I am born of Kancherla family; I have commenced this *sataka* applauded by all poets and dedicate it to Thee....

YAKSHAGANA LITERATURE

Of the three classes of celestial or supernatural beings, the Yakshas, the Gandharvas and the Kinneras, the Yakshas were attendants on Kubera, the god of wealth and were employed to guard his treasure-house. They occasionally appear as imps of evil, and a *Yaksha-graha* is a being possessed by a Yaksha, an evil spirit. But the Yakshas are generally regarded as inoffensive

and are also known as *punya-janas*, good people. They were nowhere spoken of as beings with special attainments in music or other fine arts. Kalidasa, however, chose to make a Yaksha the hero of his poem *Meghaduta*. The Gandharvas were of two classes—the Gandharvas of Vedic lore and the later Gandharvas. The former had their dwelling in the sky or atmosphere. One of their duties was to prepare the heavenly *soma*-juice for the gods. The Gandharvas of Indra's heaven were known to be singers and musicians, particularly at the banquets of the gods. The Gandharvas of later times like Varudhini, heroine of *Manucharitram*, had their abode on the mountains (*Markandeya Purana*). *Gandharva-veda* is the science of music and song, including drama and dance. The Kinneras are known as celestial choristers and musicians and they had their dwelling in the paradise of Kubera in Kailasa. Kinnera is also the name of a kind of the Indian *vina* or lute.

In the light of these accounts, *Yakshagana* should sound like a crow's song. But though we do not hear of *Yakshganas* in Sanskrit literature, we have them in southern India; and we have to understand what the name indicates. I think—but I am subject to correction—that while the music of a higher type like that of the Gandharvas appealed to the cultured classes, the music of a lower order expressed through the folksongs of the countryside appealed to the common people and such music came to be known as *Yakshagana*. The Telugu word for Yakshas is Jakkulu, evidently derived from the Sanskrit word. And Jakkulu, as C.P. Brown's Dictionary says, are wizards who worship Kamesvari corresponding to Circe of the Greek legend. They sang songs, and danced as they sang. In course of time their songs and dances attracted the attention of the more cultured classes. The *Yakshagana* literature seems to have evolved out of the songs and dances of Jakkus (Yakshas) in the villages.

The earliest reference to folk-songs and dances occurs in *Pandi-taradhya Charitram* by Palakuriki Somana of the 13th century, when he describes the various sports in the Sivaratri night, the 14th day of the wane in the month of Magha regarded as sacred to Siva. Among the sports were mentioned pole-dances, rope-dances, shadow-plays, as well as folk-songs and dances. In that connection, it was said that the dance-dramas were also played, and that the actors with dresses appropriate to their roles came to the front of the stage from behind a curtain. Though the expression

Yakshagana was not used, a reference was made to those that sang and danced as ' having become Gandharva, Yaksha, Vidyadharas, etc.' (*Gandharva, Yaksha, Vidyadharadulai padedun adeduvaru*—vide *Panditaradhya Charitram, Parvata Prakaranam*, ed. by Dr. C. Narayana Rao). But Palakuriki Somana does not seem to have described what exactly took place. He would mix up fact and fiction and mention all kinds of dances mentioned in *Bharata Sastra* and refer to all melodies (*ragas*), all kinds of tunes or measures in music, and all kinds of gestures, etc. catalogued in the science of music and dance. We cannot, therefore, say definitely if any *Yakshagana* existed in his time. Nor does Palakuriki Somana seem to have composed any *Yakshagana*. The only position that we can possibly maintain is the existence of folk-songs and folk-dances which could be the basis for the development of the later *Yakshaganas*.

The next reference to dance-dramas was made by Srinatha of 1375—1430. In his *Kridabhiramam*, a kind of melo-drama (meant for reading rather than acting), he introduced a woman of Jakkula caste (*Jakkula purandhri*) who depicted the role of the goddess, ' Kamavati Mahalakshmi ' and entered the stage singing the love story of Vishnu (vide *Sisa* verse, ' *Konagra sangharsha ghuma ghuma dhvani tara kantha svarambu to garavimpa .... kinkini guchhambu talamanambu to melavimpa .... kamavati Mahalakshmi kaitabhari valapu paduchu vachche jakkula purandhri*'). In his prabandha, *Bhimesvara Puranam*, he describes how a danseuse played the role of Annapurna, the wife of Siva, with a cup made of opal in her hand, and danced amorous measures in connection with a temple festival of Daksharama (vide *Sisa* verse, *Virula dandalatodi .... sani isaniyai .... marulu nrityambu jagamula marulu golupu*). In his prabandha, *Kasi Khandam*, Srinatha mentioned that women used to enact plays on a raised platform to the accompaniment of song and musical instruments, during the time when Siva was worshipped (vide verse ' *vallaki chakki kahalamu vamsamu, dhakka hudakka jhargharul .... prabandhamul .... adudur-agravedipai ballavapanul, Isvaruni banta matrisulu puja seyagan*').

The third reference was made by Pingali Surana of the sixteenth century in his *prabandha, Prabhavati Pradyumnam*, to a kind of melodrama or song drama as well as the dance-dramas (vide verse—' *a vanajaksha nandanudu-n-antata nandi dagambatinchi impavahilam barochanayun amukhamun danarara-n-oppa brastavanato mukhadul*

agu sandhulu sangata bempu mira Gangavataradi natakamul aden anekamul adbhutambugan, and verse, '*Saravi chanchatputa chapa putodghatta ... Eladi prabandhachayamu tan natya karma pravartanamuna* ').

Whether they were called *Natakas* as in *Kridabhiramam* (vide verse '*lessagaga kirata yi lema charitam aduduru natakambuga ....* ') or *Sringara Nataka geya prabandhas* as in the Colophon of *Sri Virabhadra Vijayam* by Sivalenka Mallanaradhya of the same century, they meant a type of musical drama. They were not like the Sanskrit dramas of Kalidasa, or the English dramas of Shakespeare. The name *Yakshagana Prabandham* was mentioned in the colophon of *Sri Basava Kalyana Yakshagana Prabandham* by Anumoda Sanyasi (vide Annals of Oriental Research: Centenary number, University of Madras, article on the early Andhra stage by S. Ramakrishna Sastri).

Ramakrishna Sastri's article on 'Yakshagana: Origin and Growth' published in Triveni January 1958, contains some very valuable statements:

> 'Yakshagana in its early stages was only a song as denoted by the term, without any prominence to dance. It does not mean that it is a certain kind of music or song. It was called after the caste of the people who sang in the beginning in Andhra desa. It was purely a desi art without the influence of Bharata Sastra'. (The caste of the people referred to is the caste of Jakkulu probably gollas or enadis).
>
> 'The Andhras were the pioneers in the field of Yakshagana and with their influence only, Yakshagana developed in Tamil and Kannada areas. The Telugu Yakshagana might be responsible to some extent for the development of Kathakali in Malabar .... They (in Malabar) felt it difficult and inconvenient on the part of the actors both to sing and dance at the same time, and hence reserved simple acting to the actors and supplemented singing by accompaniments. The Kannadigas might not have liked the mute dances of the Kathakali of Malabar and followed with appreciation the Telugu Yakshaganas by both singing and dancing simultaneously.
>
> 'From the beginning of the 16th century Kuchipudi Brahmans took up the profession in troupes and toured all

over South India giving the Yakshagana performances. In these troupes men took up the roles of women and acted the Drama.'

As my subject is the History of Telugu Literature, I shall not enter into further details regarding the art of performing the *Yakshaganas*. I shall trace the history of Yakshagana Literature.

Sugriva Vijayam seems to be the first *Yakshagana*, composed about 1570 by Kandukuru Rudra kavi. It was dedicated to Janardanaswami of Kandukuru. The fall of Vali and the triumph of Sugriva is the theme of the drama.

This was followed by a bumper crop of *Yakshganas* in South Indian Literature in Tanjore.

Gajendramoksham, *Rukmini Krishna Vivaham* and *Janakiparinayam* are the three *Yakshaganas* composed by Raghunatha Nayak of Tanjore (1600—31). But they are lost to us. Raghunatha Nayak was a great scholar of Sanskrit and Telugu and of music. It is said that he composed *Parijatapaharanam*, a *prabandha*, extemporaneously in six hours and had the honour of being ' bathed in gold ' by his father, Achyutaraya, during the last years of the 16th century.

Vijaya Raghava Nayaka (1633—1673) was the author of 23 *Yakshaganas* or musical dramas. I shall mention a few which are worthy of notice on account of the poetic merit. *Raghunathabhyudayam* is a *yakshagana* drama in which the erotic sentiment is predominant. It relates to the incidents in the life of his father, Raghunatha Nayaka; it describes how a beautiful and accomplished damsel, Chitrarekha, fell in love with Raghunatha Nayaka, sent a parrot with a love-letter, and gained his love. It contains also an account of the literary entertainments in the court of Raghunatha Nayaka. It mentions the achievements of the poetesses in his court viz., Ramabhadramba and Sukavani. Special mention is made of the competition of filling up the verses with only the last line (sometimes the first line) given out (*Samasya puranam*).

Vipranarayana Charitra is another *Yakshagana* which excels in some poetic aspects. Sarangu Tammaya's *prabandha*, *Vipranarayana Charitra* (also known as *Vaijayanti Vilasam*) composed in 1510 and Chadalavada Mallana's work of the same name composed in 1580. The end rhymes are apt and entertaining. For example, they run thus:

'*Chadivedi divya prabandhamu*
maku saipadu samsara bandhamu
Yogindrulatone maku sambandhamu'

It contains popular expressions and the varying dialectal forms appropriate to the characters are used. These include Tamil expressions also.

In the *Yakshagana*, *Putana haranam*, the story of Bala Krishna taking out the life of Putana is described. In the introductory portion an account of the twelve *Alvars* is presented which shows that Vijaya Raghava had profound devotion to Vishnu.

Some of the other *Yakshaganas* relate to the popular stories mentioned in the Bhagavata, viz., *Govardhanoddharanam*, *Rukmini Kalyanam*, *Satyabhamavivaham*, *Radha Madhavam*, *Ushaparinayam*, *Kamsa Vijayam* etc.

VijayaRaghava Kalyanam was composed by Koneti Dikshitachandra who was the recipient of honours and grants of land from Vijaya Raghava. The theme of this drama is the marriage of Vijaya Raghava and Kantimati.

Tanjapurannadana maha natakam, by Purushothama Dikshita during the time of Vijaya Raghava, is an interesting play in which it is said that fifty thousand Brahmans were fed everyday with a sumptuous meal in the several choultries (*satrams*) of Tanjore. The words shouted on the occasion should refer to the details of the various dishes served, or to be served, and to the rejoicings of the Brahmans that were present there. The dishes cooked and served are all of the Andhra type.

Vijaya Raghava Chandrikavilasam composed by Kamarsu Venkatapati Somayaji, a court-poet of the king, is a love story connected with Vijaya Raghava. It contains descriptions of Tanjore and its attractive buildings and a sketch of Vijaya Raghava, his personal handsomeness, his learning and patronage. A beautiful and accomplished young woman sends a love letter in verse to Vijaya Raghava and wins his favour.

Mannarudasavilasa natakam, by Pasupuleti Rangajamma is a very interesting *yakshagana* full of humour, erotic sentiment, poetic concepts and beautiful descriptions. The dialogues between the *purohits* and the astrologers both of a low rank, are all in their habitual dialect. Rangajamma displayed equal skill in presenting the thoughts of the less cultured folk as well as that of cultured

leaders of society. The theme of the drama centres round the love affairs relating to Vijaya Raghava Nayak and Kantimati. Once during the festivities connected with a temple dedicated to Raja Gopala Swamy at Tanjore, Kantimati the daughter of Rajachandra Maharaja, a ruler of neighbouring principality happened to see Vijaya Raghava and was overcome by the pangs of love. After returning home, she sent Vilasavati, her friend, to the king with a love message. The king, who was charmed by the grace and the literary gifts of Kantimati, was eager to marry her. Meanwhile, a female soothsayer of the Erukula caste had come to Kantimati and predicted that the king would agree to marry her. Vilasavati then returned with the good news and cheered Kantimati. Vijaya Raghava was also love-sick and anxious to know if Rajachandra would consent to give Kantimati in marriage to him. Tatayacharya, the royal priest, went to the abode of Rajachandra and recommended the matrimonial alliance. Rajachandra accepted the proposal and the marriage was solemnised. Rangajamma describes the great rejoicing on the occasion and how songs of various styles were sung by the women. The songs give us an insight into the social conditions then prevailing and the pranks of the frolicsome young women on such occasions.

Sahaji or Saha Maharaj (1681—1712) son of Ekoji, the first ruler of Tanjore after the downfall of the Nayak rulers, was a gifted poet and scholar of Sanskrit and Telugu. A list of his literary productions is given in this book under Tanjore (Vide Ch. IV). I shall, therefore, furnish here some interesting details of the more important *yakshanaganas* composed by Sahaji. The *yakshagana* was marvellously transformed by the Tanjore poets, particularly when Sahaji adopted it as a literary form. Besides *Nandi* and *Amukham*, the introduction of *Sutradhari*, the Stage-manager, the prayer to Vinayaka and other features based on Sanskrit dramaturgy, the early tradition of *yakshanagana* was maintained in providing songs at every stage. The technique of the song dramas evolved during these days continued to dominate the Telugu stage, upto about 1880. The Telugus then developed a taste for the production of dramas like those of Kalidasa and Shakespeare. In regard to the style and language, Sahaji maintained the rhythmic poetic diction for prose, and the classical language of the *prabandhas* for verse, with a profuse use of the popular forms which had come into use, though they were not

recognised by old grammar. The language used is throughout simple and intelligible to the ordinary Telugu audience possessing the traditional culture of the times.

In *Tyagaraja vinoda chitraprabandha nataka,* we notice at the commencement sentences in Sanskrit, ex. *Natyarambhe ishta devata prarthanam karomi: churnika—iha khalu charachara vandita padaravinde ..* etc. The *sutradhara,* after announcing the name of the drama to be enacted, in rhythmic prose, appeals to the audience to correct the mistakes (either in the composition or the performance of the play) and witness the performance. This drama provides for speeches, some in Sanskrit, some in Telugu and some in Marathi.

In some of the dramas there is a colophon relating to the authorship. For example, in *Pancharatna prabandham,* the last verse runs thus:

> '*Sahitya pumbhava sarada yaina*
> *Saha bhupala sasankudu rachinche*
> *sarasa satkavulella sannuti seya*
> *dharanilo—achandra tararkamugan*'

It means, the ruler, Sahabhupala, who is the incarnation of Sarasvati in male form, composed (this) so that it may be praised by all the discerning poets and live in the country as long as the moon, the stars and the sun exist (in the universe).

Though the author of the whole *yakshagana* is Sahaji, the portion allotted to *Sutradhara* is written in such a way that it appears to be the composition of the *Sutradhara,* vide, for example, the introductory portion of *Parvatiparinayam.*

> '*Sakala vidya vilasamulache ranjillu*
> *Sahabhupaluni sannutinchi*'

> '*a maharaju paramesvarankitamuga*
> *paraga chesina Parvatiparinayakhya-*
> *manedu natakam a raju-n-anumatamuna*
> *vesha bhashadi yutamuga vistarintu*'

It means: Having extolled Sahabhupala who shines bright with a knowledge of all arts and learning .... I shall now proceed with the performance of the drama known as *Parvatiparinayam,*

composed by that Maharaja and dedicated to Paramesvara, with the permission of that king. The drama closes with a benediction as though it was written by some other than the poet himself.

Sahendra Charitam is a *yakshagana* by Giriraja who was renowned as a court-poet under the patronage of Sahabhupala. He was well versed in music and literature. He continued to be the court-poet under Sarabhoji (1712—1728) the brother and successor of Sahaji. In the songs composed in honour of Sahaji by Giri raja, interesting references to Sahaji are made as in——

> ' *Giriraja nuta! ni rommuna chedarina gandhamu andamu*
> *Mudamuna Sahendra! mugudala gudina chandamu* '

It means: 'O! Sahaji, praised by Giriraja! the beauty of the sandal paste, scattered on thy chest, exhibits the grace of the embraces of the damsels!'

Likewise, the address made to Sarabhoji appears in: '*Kopa kattega Giriraja nuta! Sarabhojinripa!*' It means: 'Like an offended damsel, O! Sarabhoji! praised by Giriraja!'

The theme of this *yakshagana* is, as usual, a love affair. The Maharaja and a girl develop mutual love and ultimately they come together and the girl's mother is richly rewarded.

Lilavati parinayam another *yakshagana* composed by Giriraja relates to the marriage of Sarabhoji with Lilavati, the daughter of Kirti Chandra Raja, the lord of Kalyanapura.

Giriraja composed also *Vada Jayamu*, *Sarvanga Sundari Vilasamu* and *Ramamohana Koravanji* as *yakshanas* and they were all addressed to Sahaji.

There is another *yakshagana* known as *Lilavati Saharajiyam*, composed by Balakavi Subbanna in the time of Sahaji. It refers to another Lilavati whom Sahaji married.

Tulajaji, also known as Tukkoji, was the younger brother and successor of Sarabhoji. He was the ruler of Tanjore from 1728—1736. He was a great scholar of Sanskrit and Telugu and was well-versed in music. He composed the drama known as *Sivakama Sundariparinayam.* It was praised as a drama which could be appreciated by the cultured section of the audience on account of the dignity of style and richness of thought.

Parijatapaharanam is a drama of the *yakshagana* type, composed by Matru Bhutayya and dedicated to Amarasimha, son of Pratapa-

simha and successor of Tulajaji II. Amarasimha ruled for one year only (1788—1789), but became famous as the patron of Matru Bhutayya.

The circumstances which led Matru Bhutayya to the court of Pratapasimha, the father of Amarasimha, and encouraged him to compose *Parijatapaharanam* are very interesting. Matru Bhutayya was at first a resident of Pudukkota. He was a great scholar of Sanskrit and Telugu and was well versed in music. He was also a good poet. But he was desperately poor. At Pudukkota there was a temple known as 'Tayuman Koil in Tamil, and as Matru bhutesvara in the locality. Matru Bhutayya, whose name was derived from the name of Matru Bhutesvara, was a devotee of Sugandhi Kuntala Devi, consort of Matru Bhutesvara. He composed many songs in praise of the deity and prayed to her for some means of livelihood. On hearing one of his songs which was—*Kasikappanam ivalan ammi* the deity Sugandhi Kuntalamba appeared in his dream and said: 'There is my devotee Pratapasimha, ruler of Tanjore; approach him and he will help you and keep you above want.' That very day the poet started to approach the king and the deity appeared in the king's dream and said, 'I am sending one of my devotees to you; help him and keep him above want.' Pratapasimha then eagerly looked for the arrival of Matru Bhutayya and, when the latter arrived, the king welcomed him, gave him ten thousand rupees and directed him to proceed to Trisiragiri where he could live in comfort and peace and compose his songs. When Amarasimha came to the throne he was invited to Tanjore. Sivaraya, the minister of Amarsimha encouraged him to compose a drama of the *yakshagana* type and dedicate it to the king. The incidents are mentioned in the colophon of *Parijatapaharanam* which the poet composed as a drama of the *yakshagana* type. The theme is a well-known story from the Bhagavatam.

There are in this dràma interesting descriptions of several classes of people, particularly the cowherd girls representing the *gopikas* who usually gathered round Gopala Krishna. There is an interesting verse in which a girl who sells butter-milk (*challa*) says that in return for the butter-milk she gave, she got her nose-ring from Sukra, her earrings from the Sun, her necklaces from the moon, her bracelets from Indra, her locket for the forehead

from Siva, and her head-ornaments known as Suryachandra from Sarasvati.

There is an appealing description of the butter-milk she was selling, in eleven lines of *dvipada* metre.

The famous Tyagaraja who lived in the time of the Tanjore ruler, Sarabhoji II, dedicated his songs to Rama to whom he was deeply devoted. He refused to dedicate them to Sarabhoji though requested by him and also implored by his elder brother and some intimate friends. He composed, in addition to his songs, two *yakshaganas* known as *Naukacharitra* and *Prahlada Bhaktivijayam*. They were meant to be sung without dance. The theme in both of them is based on the traditional stories. They contain introductory verses, songs of description, dialogues in songs, and prose-passages to serve as connecting links. They are not operas because there is no acting or dancing though there is *abhinaya* while they are sung, in order to convey the meaning of the songs or verses. They may be called song plays or *yakshagana natakas* in the original sense of the word, *yakshagana*.

Tyagaraja liked the story of Prahlada because it was similar to his own story, in the matter of deep devotion which cannot be shattered by threats or adverse circumstances.

Naukacharitra has a higher artistic merit than *Prahlada Bhakti vijayam*. Complete surrender to God is the main idea in this musical play. The *gopis* once requested Krishna to accompany them on a boat excursion on the waters of the Yamuna. Krishna complied with their request. He was seated in the middle, while all the *gopis* sat round him. The *gopis* were humoured by Krishna with talks of love. They felt that it was their beauty and charm that attracted Krishna, and they were all proud of their accomplishments. Krishna thought of teaching them a lesson with the object of rendering them humble, and purifying their souls. He conjured up a violent wind which tossed the boat, and, what was worse, the boat developed many leaks through which water was entering into the boat. The *gopikas* were seized with utter consternation and felt helpless. Krishna then coolly asked them to remove all their garments and plug the cracks with them. The *gopikas* then surrendered to Krishna, bereft all vanity, and prayed to Him with all devotion and humility, expressing their conviction that He alone could be their saviour. Krishna then called off the gale and blessed them.

Meratur Venkatarama Sastri (1807—1860) who was well-versed in music and Telugu, composed twelve *Yakshagana* dramas with popular themes like *Prahlada Charitra, Usha Parinayam Rukmini Kalyanam, Sita Kalyanam,* etc. They were meant for singing, dancing and acting in all of which the musical aspect is richer than the poetical element.

Annapurna Parinayam is a *yakshagana* drama by Sivaji Maharaj, ruler of Tanjore during 1833—1855, the last king of Tanjore. In the introductory portion consisting of songs, verses and prose passages, the *Sutradhara* depicts the genealogy of the Maharashtra rulers and gives an account of the greatness of Sivaji. The story centres round Konkanesvara of a temple at Tanjore and describes how he happened to marry Annapurna Devi. Konkana was a *siddha* and an expert in Alchemy (*Rasavada Sastra*). He performed a penance and prayed to Siva for gifts. Siva who was pleased with his devotion appeared and granted his request, according to which the *Siddha* was manifest at Tanjore as Konkanesvara and the people built a temple for the new deity who was endowed with miraculous powers of granting the requests of the devotees and healing their ailments. An interesting account is given in one of the manuscripts at Tanjore which furnishes a list of actors that participated in the performances, the dramatis personae consisting of Konkanesvara, Vighnesvara, the seven hermits etc., among males and Annapurna, Sukavani, Manjuvani, Tilottama and others among females.

Sivaparijatam is a *yakshagana* drama by Konakajetti Venkata Krishnajetti a poet patronised by Sivaji. It contains a few miraculous stories of Siva.

Yakshanagas were also composed by the Telugu poets at Madhura under the patronage of the Nayak rulers. Vijayarangachokkanatha (1704—1731) is considered to be the best among the rulers. He was a patron of letters and was himself an author. He wrote in prose *Sri Ranga Mahatmyam* and *Magha Mahatmyam* in the spoken dialect. Tirumalakavi, grandson of the famous Balasaravati and son of Venkatadhvari composed *Chitrakuta Mahatmyam* as a *yakshagana* drama. The story refers to an incident in the life of Siva. Parvati went once to Chitrakuta and stayed there as, 'Tillavanini'. Siva felt the pangs of separation, searched for her and came to know of her whereabouts from his attendants.

He went there under the pretext of hunting and met her. He spent four days at that place and returned with her to his abode.

At Mysore also, Telugu literature flourished under the patronage of the rulers. Kanthirava Raja who reigned from 1704 to 1713 was the author of about fourteen works of the *Yakshagana* type. Among them were *Koravanji katle*, *Panchayudha katle*, *Vasantotsava Vilasam*, *Lakshmi Vilasam*, *Ashtadikpalaka Vilasam*, *Parvati natakam*, *kauberi natakam*. There are, as in some other *yakshaganas* already noticed, Sanskrit slokas at the commencement, Telugu verses of the *desi* metres as well as a few *vrittas* and prose passages and songs with the names of *ragas* and time measure.

In *Koravanji katle* there are (1) Andhra Koravanji, (2) Kannada Koravanji (3) Prakrit Koravanji and (4) Tamila Koravanji.

In *Panchayudha Katle* there are many Sanskrit slokas. It depicts how the five weapons of Vishnu protect Kanthirava. *Vasantotsava Vilasam* is an interesting *yakshagana* drama. It commences with a Sanskrit sloka of benediction and next introduces the *Sutradhara* and *Nati* as in Sanskrit drama. After the former announces the name of the drama, the latter sings a song describing the season of spring (*vasanta*). There is a reference to the presence of Kanthirava seated on the throne among the audience, and the list of dramatis personae is announced; Mallika, Mandarika, Manju Bhashini, Madhuravahini, etc. The female roles were enacted as at Tanjore by women and not by men as in Kuchipudi dance dramas. The name of the *raga* and *tala* is indicated in the case of each song. Erotic sentiment predominates in almost all the songs.

Ganga Gouri Vilasam is a *yakshagana* composed by Peda Kemparaya who ruled Bangalore principality from 1513—1569. He dedicated his work to Somesvarasvami at Halsur. It is of the ordinary type and it relates the story of Ganga and Gouri who altercate with each other and maintain their individual superiority.

Muktikanta Parinayam by Paramananda Tirtha, an ascetic in Champakaranya kshetra of Tanjore territory who lived about 1600, is a *yakshagana* with a philosophical story of a wise individual (*viveka jiva*) obtaining the lady of emancipation (*muktikanta*).

Chandratara Vilasam is a *yakshagana* by Ellaya who dwelt in a village known as Uddanda Mallasamudram in Salem. The story is the same as the well-known love episode of the moon (chandra) and Tara, the wife of Brihaspati.

A note on Koravanji type of Yakshaganas

The origin of the name *Koravanji* is not quite clear. I cannot accept the division of the word as kora and vanji because whatever may be said of vanji in Tamil, kora cannot be satisfactorily accounted for. I am disposed to think that this pattern of composition originated from the Koravas, a primitive tribe scattered in all parts of South India. They are generally devoted to pastoral occupations. '—an' is a personal suffix; koravan means a man of the korava tribe; '—ji' is a termination to indicate the plural number as in the Savara language (anin = he, anin-ji; mandran = a man, mandranji = men). *Koravanji* means koravas; it is probably a holophrastic word meaning 'of the koravas'.

The theme of *Koravanji* is generally a popular story, always connected with the primitive people.

CHAPTER VII

Influence of Western Culture on Telugu Language and Literature

DURING the Mohammedan period in the History of India many foreign words crept into the Indian languages first into the North Indian languages and next into Telugu and the other South Indian languages, with the Muslim invasions of the South from the 14th century onwards. With the advent of the Portuguese to the west coast, the Portuguese merchants found their way into the Vijayanagar kingdom. During the two centuries from 1518 to 1687 when the rulers of the Qutub Shahi dynasty held sway over Telangana, the Telugus came into closer contact with Arabic, Persian and Hindustani words, their administrative machinery and culture. Words of their languages came to be used by the Telugus of this region, and some of them found their way into not only official letters and petitions but also into Telugu literature. Though the rule of the Golkonda Sultans ended in 1687, the Muslim rule continued under the Nizams till recently. The influence of Islam was not limited to Telangana; it extended to the other parts of the Telugu country, with the result that hundreds of words from Arabic, Persian and Hindustani got mixed up with Telugu and many of them have been used by Telugu writers. Just as, in English, it is not easy for the ordinary Englishman to distinguish between what is Anglo-Saxon and what is foreign among the words that are used by him, so it is difficult for the ordinary Telugu men to distinguish their own words and the foreign words in their language as it stands now. There are many Telugus who think that the following are genuine Telugu words and feel surprised when they are told that they are foreign: kitiki, kamanu, divan(u) kurchi, kuza, dabbi, bazaru, nattu, gundi, cheddi, sonnayi, etc.

I, therefore, give a list of some more common foreign words under some categories:

Land, Agriculture and Revenue: Zamindari, Jagir, Inam, Takkavi, Farikattu, Galla, Firka, Irsalu, Vasulu, Vayida, Kistu,

Gujasta, Nivada, Mirasidar, Zama, Mahsulu, Banjar(u), etc.

Official terms: Adalat, Amal, Amin, Paragana, Kotvalu, Nawab(u) Kacheri, Gumasta, Javan(u), Khajana, Kamanu, Kaifiyat(tu), Manzur(u), Jurmana, Karkon(u), Dafedar(u), Tabedar(u), Divan(u), Sifaras(u), Munsab(u), Subnivis(u), Samuddar(u) etc.

Business, Commerce, etc: Arji, Chitta, Avarza, Chiti, Tanak (ha), Batvada, Azmayishi, Anamat(tu), Izafa, Umezvari, Khata, Lavadevi, Kharidu, Karkhana, Kevu, Chelamani, Tarazu (trasu), Berizu, Bazar(u), Bangi, etc.,

Country, City, etc., Zilla, Sahar, Basti, Kaspa, Kothi, Janabha,

Vehicles: Gadi, Tanga, Baggi, Sayis, Kamchi, Tattu, Svari, Savari, etc.

Buildings, House-hold: Mahal, Devidi, Haveli, Mandi, Manduva, Kitiki, Gilabu, Chandini, Itayi, Kurchi, Panka, Meja, Dekcha, Tabuku, Handa, Semme, Dabbi, Jamkhana, etc.

Edibles: Jilebi, Mithayi, Rotte, Chatni, Kara, Masala etc.

Dress: Zamaru, Izar(u), Duppati, Langa, Lungi, Gagara, Astar, Jubba, Cheddi, Langoti, Pavada, Burka, Paizama, Kamiz(u), Jaltar, Gundi, Rappu, Istri, Topi, Paga, Kalamkari, Mustab, Banat(u) etc.

Ornaments: Bazband, Kammalpatta, Jigini, Zumki, Nattu, Bulaki, Besari, Lolak, Pavada etc.

Musical Instruments: Chitar(u), Tambura, Sarangi, Ba(n)ka, Sonnayi, Baja, Bhajantri, Nagara, Tabla, Naubat, Dol, Dolak, Dhanka, Gavaj, Bul-bul-tarang, etc.

Miscellaneous: Atkayinchu, Alaga, Alka, Arinda, Khulasa, Asra, Asami, Ulfa, Ekayaki, Ganzayi, Kantiri, Kachcha, Khairata, Kajja, Gapchip, Khabur, Jenda, Gammat, Bavuta, Gharana, Galabha, Khali, Jantri, Chadi, Chataki, Chiraku, Jayar(u), Zarur(u), Chillara, Jinu, Chukkani, Chekumuki (rayi), Tikhana, Dera, Patta, Takraru, Tanta, Tainati, Dagulbaji, Tagada, Bap(u)re! Salam etc.

Srinatha seems to be one of the earliest Telugu poets to use Hindustani words in his poems. In *Haravilasam*, for example, he used *khusi* (khushi) [vide verse 22 in the introductory section '*Khusi miran Suradhana nindu koluvai*—— ']

Sri Krishnadevaraya used *batuvul* in his *Amuktamalyada* (vide '*Pakshachchhata gruchchi batuvulu*—— ') Peddana, the poet-laureate in his court, freely used Hindustani words in his *Manucharitram*, (Vide canto II. 8-29). Kanuparti Abbayamatya in his

Aniruddha Charitram (vide c. 18-19) and Ayyalaraju Narayana kavi in his *Hamsavimsati* (Vide 350-356) used these foreign words in their poems. *Rangaraya Charitra* (the story of Bobbili battle) by Dittakavi Narayana has many Hindustani words, particularly those that refer to arms, weapons, etc., relating to warfare. Sishtu Krishnamurti of the 19th century composed a lengthy verse in which he made a profuse use of the Hindustani terms.

The lexicographers included foreign words in their lexicons composed in verse. In *Samba Nighantu* for example, the lexicographer said '*ekimidu, padusha, yelika, mannidu sahebu, rayadu....*' (vide *Manavavarga*).

William Brown's Lexicon '*A Vocabulary of Gentoo and English*' published in 1807 was the first to arrange the words according to the alphabetical order. It contains foreign words, Hindustani as well as English and other languages.Ex. *mahassulu, marifathi, yizara, farikhattu, vasulu,* etc.

In *Sabdaratnakaram*, by B. Sitaramacharyulu, a standard Telugu Dictionary, many foreign words were included. Ex: *khulasa, babpatu, bapure, bavidi, suba, subedaru, langoti* etc.

C. P. Brown published a Dictionary of Mixed Dialects as a supplement to his Telugu Lexicon and presented in it, hundreds of foreign words that came into use in Telugu. There is an interesting example of how Telugu poets used some foreign words with the conviction that they were genuine Telugu. Vavilikolanu Subba Rao, a great poet who died a few years ago, was a purist. In his grammar (*Sulabha Vyakaranam*) he condemned the use of foreign words but used the word *teji* (Arabic, horse) in his *Subhadra Vijayam* (p. 54), *Kantu teji* meaning Cupid's horse, probably not realising that it is a foreign word. Paidimarri Venkatapati used in his *Chandrangada Charitra*, *Bapure!* vide canto III. '*Arare!* danti; *balire!* Santi gunam *ayyare!* prasadambu; *mayure!* dakshinyam *bapure!* telivi mel-*oho?* tapamb-*aura!* yadaramahamahimamb-*oho*! kalita medha sakti *mayyare!* Satkarunalokanam-anchu-n-atma muniratkanthira vun mechchuchun'. All the nine words that are italicised convey the same sense of admiration or veneration but the poet has a fancy for variety of expression. So he used all possible synonyms including *Bapure*.

In course of time the Telugus, like the other peoples of India, came into contact with the Portuguese, the Dutch, the French

and the English, and learnt to use the words of these foreigners as occasion arose. It is interesting to note how the names of these western people came into use in Telugu. The Portuguese came to be known as *Budatakichulu*, the Dutch as *Olandulu* from Holland, the French as *Parasulu*, from Paris, and the English as *Angleyulu* from England.

The Portuguese words that came into Telugu are:—*Anasa*, *Alpi*, *Chadara*, *Tuvala*, *Kafi*, *Saggu* (*biyyamu*), *Bottamu*, *Pipa*, *Almara*, *Balchi*, *Tapela*, *Boppayi* (*pandu*), *Kaptanu*, *Padiri* (*dora*), *Biskotu*, (*Biscuit*), *Mestri*, *Boriga*, *Katari*, *Kana*, *Turupu*, (*Pallaki*) *Bongu*, etc.

Some words shown in Brown's mixed dialects as from Hindustani are probably from Portuguese; Ex. *Kamizu* (Port. Chamisa), *Talamu chevi* (Por—Chave, Hindustani—Chabi), like these words which came into Arabic as well as Telugu and other Indian languages. Very few words came into Telugu from the Dutch. *Battai pandu* is so called because it came originally from Batavia, capital of the Dutch East Indies on the north west coast of Java, and the Batavian oranges were brought by the Dutch into India. *Goyya* (*pandu*)—Guava fruit was originally a fruit found in the tropical and subtropical regions of America. The Spanish name is Guayaba and the Portuguese name, Guajaba.

Very few also are the words that came into Telugu from the French. *Kusini* (*vadu*) meaning a cook is from the French word Cui-sine, pronounced as Kwizhin meaning kitchen. Firangi is the word in Telugu for cannon that came from Frank, Francois meaning French. *Firangi-chekka* is a medicinal drug from China but used to cure *Chitla-firangi*, a kind of venereal disease. *Kamanu* is shown by Brown in the Mixed dialects as a Hindustani word but he writes in the explanatory note ' meant for the French " command ", a march or military journey '. The word *Kamanu* was originally used by the Telugus to mean a march of journey. *Madamu*, Madam in English, originally came from the French Madame pronounced as madam and is used in Telugu to mean the queen in the play at cards. *Jaki* meaning a Jack or knave in the play at cards is from Jaques, a French word.

Hundreds of English words have been used in the language spoken by the Telugus and many of them find a place in Telugu literature from the 18th century onwards and they are profusely used in modern prose literature. Some of these words find a place in *Sabdaratnakaram* as well as in Brown's dictionary. The

English words in popular use in the Telugu country may be grouped under some categories:

Official: Gavarnaru, Majistretu, Rivinyu, Relive, Dairektaru, Inspektaru, Rigistraru, Kanistebu, Afisu, Ovarsiyaru, Suparavaizaru, Klarku, Enjaniru.

Legislature: Presidentu, Kaunsilu, Asembli, Seshanu, Billu, Aktu, Votu, Belat-petti, Elek-shanu, Polingu, Kamiti, Koramu, Parti, Kangress (parti) Kamyunist (parti), Spikaru, etc.

Judiciary: Haikortu, Jadji, Kesu, Plidaru, Apilu, Fizu, Stampu, Eksaparti (-tirpu), Jyuri, Asesarlu, Arestu, Injankshanu, Trasti, La payintu, Suprim kortu, Riportu, Rimandu, Varantu, Shedyulu, Samanlu, etc.

Local administration: Karporeshanu, Munisipaliti, Kauncilaru, Chermenu, Lokal fandu, Bordu, Bilkalektaru.

Professional: Sarjanu, Daktaru, Propraitaru, Kampaundaru, Vacharu, Printaru, Prufridaru, Pricharu, Mishanari, Barishtaru, etc.

Business, Bank, etc. B(y)anku, Dipojit, Pronotu, Chekku, Rasidu, Kampani, Advansu, Sheru, Ardaru, Vaucharu, Billu, Maniyardaru, Kavaru, Kardu, Kamishanu, Charji, Diskauntu, Markettu, Saplai, Ejentu, Estimetu, Ketalagu, etc.

Education: Kaleji, Yuniversity, Haiskulu, Praimari skulu, Atendansu, Faunten pennu, Blak bordu, Pramoshanu, Tebil, Markulu, Laibrari, Sindiketu, Senetu, Kanvokeshanu, Hostelu, Benchi, Letu, Grantu, Skulla-inspektaru, Klasu, Rejistraru, Failu, Rijaltulu, Sertifikettu, Skalarshippu, Fri skalaru, P(y)asu, Myujiyamu, Ekveriyamu, Zu, Parku, Egjibishanu, Bukku, Notbukku, Faramu, Chansalaru, Vais-chansalaru, etc.

Dress, Cloth, etc. Blankettu, Butsu, H(y)atu, Lang-Klatu, Shartu, Kotu, Nektayi, Ribbanu, Pantlamu, Tuvalu Gaunu, Jakettu, Teilaru, Sutu, Kalaru, Bushkotu, Bottamu, Lesu, Landri, etc.

Measures, etc. Dramu, Daramu, Aunsu, Tannu, Paunu, Taimu, Minitu, Sekandu, Mailu, Farlangu, etc.

Games and Sports: Tennisu, Krikettu, Futbalu, Haki, B(y)atu, Balu, B(y)admintanu, Ringtennisu, Nettu, Golu, Rannu,

Golkiparu, Aut, Ampairu, Polu, Polo, Pingpangu, Ispetu, Kalavaru, Daimanu, Athinu, Peka, Baundari, Bolingu, Leggardulu, etc.

Food and Edibles: Kafi, Ti, Koko, Harliks, Kuldrinku, Brandi, Soda, Lemoned, Chokelettu, Pepparmentu, Raskulu, Jelli, Jinjari, Biru, Aiskrim, Fruit-selad, Apil, Jam, Sup, Kebej, Kaliflavaru, Tomato, Bitrut, etc.

Modern Science and Applied Science: Jametri, Aljibra, Trigonametri, Fortu, Fiziks, Kemistri Enjaniring, Fotografi, Politeknolaji, Elektrisiti, Atomobail, Motar, Rediyo, Teligram, Telifon, Telivizan, Batari, Balbu, Beramitar, Piyana, Thermamitar, Harmoniyam, Gunset (for concert), Jip, F(y)aktari, Sayans(u), Stimar, Lanch, Eroplen, Raket, Sputnik, Post-afisu, Reilve Steshan, Sarvey, Eksperimentu, Lebaretari, Lait-hausu, etc.

Miscellaneous: Ketalag(u), K(y)alendaru, Kirsanayilu, Glasu, Gaidu, Getu, Kalara, Plegu, Kadlivarayilu, Karku, Kloro-faramu, Laitu, Bambu, Latari, Lari, Sopu, Harbaru, Bichi, Tepu, Chimni, F(y)anu, Taipu (raiting mishanu), Shart-handu, Biruva, Delta, Stimlanchi, Lak, Akvidaktu, Tramu, Tikettu, Luggeji, Vairu, Signalu, Draivaru, Stil, Alyuminamu, Neklesu, Giltu, Jerman Silver, Sinima, Shutingu, Adishanu, Pletu, Sasaru, Silku, Chiti (gudda), Badi, Beltu, Palishu, etc.

Poets have not hestiated to make a free use of these foreign words as occasion arose. Some of these words have been so Teluguised that the ordinary Telugu man thinks that they are genuine Telugu words. For example, two words *Rulsu* and *Rullu* evolved out of the English word rule, the former with the English plural termination ' s ' and the latter with the Telugu plural termination ' lu ' and are used with a difference in meaning, the former in the sense of regulations and the latter in the sense of lines drawn on paper or slate.

C. P. Brown writes on p. 5 of his English-Telugu Dictionary, ' Under the Musalman rule, Telugu, Kannada, and Tamil were filled with Arabic words. At present these are retained and many English expressions are added ... the Telugu used in conversation and business is becoming more and more thickly sprinkled with English words '. In the preface to his Dictionary of the mixed

dialects and foreign words (1854) he says: 'Indeed the business dialect may be considered another language, often deviating both in words and syntax from correct Telugu. The following is an instance, clearly intelligible to any native who is acquainted with business:

> yi nambaru lo difendantu sammanu chuchi sainu (or daskat) chesi vayida choppuna kortulo hazar ayi ansaru yiyyaka poyinanduna yindulo yeksuparti daryaptu cheya valenani plentif plidaru mosanu chesi-nadu ganuka a mosanu rikardu lo dakhalu (or fayilu) chesi andulo darakhastu chesina choppuna nadipinche laguna prosidingsulo ardaru yentaru cheyadam ayinadi.

As this passage is printed in Telugu character, he expressed the same in English character, the foreign words being marked in Italics:

> i *number* lo *defendant, summons*, .. *sign* .. (*daskat*) .. *waida* .. *court* .. *hazir* .. *answer* .. *ex-parte daryaft* .. *plaintiff pleader motion* .. *motion record dakhil* (or *file*) .. *darkhast* .. *proceedings* .. *order enter* ..

This in English would run thus:

> 'The Defendant in this case, having seen the summons and having signed it, has failed to appear in Court at the fixed time to present his answer. The plaintiff's pleader thereupon made a motion wherein he prayed that an *ex-parte trial* may be made; that motion was therefore filed in the record and an order was entered in the proceedings that this should be done according to his desire.'

C. P. Brown adds that 'the instance now given is copied from the journal of the court at Masulipatnam' and further says, The diary of any court of justice in the Telugu country will furnish specimens of this useful though inelegant dialect.'

As regards the use of the foreign words in Telugu poems by poets, I may quote the authority of C. P. Brown in addition to what I stated on a previous page. He says: 'The Hindustani

dialect is used in some modern Telugu poems, particularly in the *Radhamadhava Samvadamu*, *Balarama Charitra*, *Bhallana Charitra* and in many *satakas*. Even some poems of eminent merit such as the *Dasavatara Charitra* and *Kalapurnodayamu* written by Pingali Surana admitted some Hindustani phrases. Thus in the days of Dryden, Addison and Pope, many English compositions admitted French or Dutch expressions '.

Telugu poets of the twentieth century have taken a fancy to write poems or verses with a profuse use of English words. Bhogaraju Narayanamurti, for example, wrote a short poem known as *Panduga-katnam* (Festive present) in which occurs a verse:

'*Postafisuna postu* seyudoka jabun repu; namatalan *testun* jeyaga vachchu; *start imidiyetli* yanchu *vair* ichchute *best* annintanu; *vairu* chuchukonuchun vevega *meltrain* lo ne *start* aun ata-da-aranalekada mikemaina *vesta*inacho.'

In this verse, the English words used are—post office, post, test, start immediately, wire, best, mail, train, start and waste.

In *Sabdaratnakaram*, a standard Telugu Dictionary by B. Sitaramacharyulu, many English words like fiz, ardar, aspatri, steshanu, barishtaru, bordu, roddu, kamishan, charji, kalektar, judgji, navambar, etc., are presented. Brown included many more such words in his Dictionary of the Mixed Dialects and Foreign words.

It is impossible to avoid the use of such words while writing books on modern topics and scientific subjects, though it is highly desriable to avoid them, as far as possible, in Telugu poetry and standard Telugu prose literature.

I shall first refer to the great services rendered by eminent western scholars in the field of Lexicons and Grammars.

There were three classes of people among the western savants who promoted learning and rendered literary service to the Telugus: (1) Christian Missionaries, (2) Officials and merchants and (3) Great scholars who studied Telugu language and literature and acquired competency to prepare Telugu Dictionaries and Telugu Grammars. Of these the Christian Missionaries were interested in spreading the Christian faith among the Telugu people and therefore, undertook the translation of the Bible and the writing of pamphlets and books relating to Christianity. The officials and merchants were satisfied with a working knowledge of the 'Vernacular'. But the scholars who studied Telugu

rendered great service to the advancement of the study of Telugu language and literature. It is said that so early as about 1700 the French missionaries prepared a Telugu Dictionary (Dictionaire Telugu) and a Telugu grammar (Gentoo Grammar). But whatever might have been their utility in their time, they were not of much use to the Telugus. C. P. Brown referring to the Dictionary prepared by them writes: ' It was finely written in a minute French hand but not always easy to decipher. The authors have not given their names. I observe that they were indefatigable in recording the colloquial dialect alone. I never saw this book until I returned to England in 1855. It supplied more than a thousand phrases '.

Referring to the Telugu grammar by these French missionaries, W. Brown says in the preface to his grammar of the Gentoo language (vide p. xii): ' Though ample in the materials, it was found to be superfluously minute and perplexing in the detail, and so extremely incorrect in doctrine as well as matter, that little other use was derived from it, except that of prompting the formation of the present Grammar with the greater alacrity; if for no other reason than that of rescuing the proper Gentoo from the perversion and miscontractions, with which the French production is amply teemed '.

Lexicons in Telugu had been composed in verse and the words had been arranged not according to the alphabetical order but subject-wise as in Sanskrit *Amarakosam* under some groups such as gods (*deva vargu*), human (*manushya vargu*) etc. For the first time in the history of Lexicography in Telugu, William Brown published his ' Vocabulary of Gentoo and English ' in 1807 arranging the Telugu words according to the alphabetical order; but in so doing he introduced an innovation. Words beginning with i, ī, e and ē are shown under y as yi, yī, ye and yē and words beginning with u, ū o and ō are shown under v as vu, vū, vo and vō and words beginning with r such as *rishi* under r as in *rushi*. Another important point to be noted in this vocabulary is that it is a very concise lexicon of not more than four thousand words and they relate to words which were in daily use, and words that occurred only in books (classical literature) were excluded.

Nine years later in 1816, Mamidi Venkayya prepared his Telugu Dictionary according to the Telugu alphabetical order, presenting the meanings in Telugu only. His book was printed and published

in 1848. This dictionary included words from Telugu literature, whether or not they were in daily use, and excluded what he considered to be 'corrupt' words and revenue or official terms.

A few years later on A.D.Campbell published his Telugu Dictionary. Jayanti Ramayya Pantulu was either not aware of the existence of W. Brown's lexicon or ignored it as not worth consideration, when he said in the preface to the *Suryaraya Andhra Nighantuvu* (Vol. I) that A. D. Campbell was the first to publish a Telugu Lexicon with words arranged in Telugu alphabetical order. Campbell must have acquired a fair knowledge of Telugu language and literature to be competent to prepare a Telugu Lexicon and a Telugu Grammar.

J.C. Morris (1798—1858), a civil servant, mastered Telugu and served for some time as the Telugu Translator to Government. His first publication was '*Telugu Selections with Grammatical Analysis*' in which he furnished a glossary of revenue terms used in the Northern Circars in 1823. He also published an English Telugu Dictionary on the model of Johnson's English Dictionary, under the auspices of the Board founded for the College and Public Instruction, and the Government published it in two volumes in 1835. It was prepared, as he says in the introduction, 'not only for the purpose of assisting Europeans in the study of Telugu but also to aid natives of this country in acquirement of English'. Ravipati Gurumurti Sastri helped him in the compilation of this Dictionary. Morris was also the Editor of the Madras Journal of Literature and Science for some years.

His younger brother, Henry Morris, who served as a Judge in Godavari District and also as Inspector of Schools for some time, wrote a '*Simplified Grammar*' in Telugu.

C. P. Brown's Telugu—English Dictionary was published in 1852. He had worked at it for about twenty years during which period he made a laborious study of the Lexicons published previous to him, and of the Telugu classics, many of which he published. Of these some are still known as 'Brown's editions'. The Dictionary is very comprehensive; it includes in it words from classics, *prabandhas* as well as *satakas*, and from popular literature, and also words in the spoken tongue along with idiomatic expressions. He says:

'There are from ten to twenty quotations from Telugu

> authors in each page. This part of the work was executed by my own pen; my learned and laborious assistants transcribed them for the press but seldom supplied one from their own reading .. More than one hundred Telugu authors were quoted, every quotation was to be verified, transcribed and inserted..I daily made additions in the Dictionaries and Grammar, which are now more than doubled.. '

C. P. Brown next prepared his English-Telugu Dictionary with the main object of helping the Telugus to understand and translate English books into Telugu. He mentioned the method he adopted in explaining the meanings of some difficult English words; he says: 'writing particularly to assist Hindus, I have given some minute explanations which Englishmen may deem superfluous. But to the Hindu, they are advantageous.'

The third Dictionary which C. P. Brown published was a Dictionary of the Mixed Dialect and foreign words used in Telugu (1854). It was a marvellous and laborious production. As he says, 'it forms a requisite supplement to a Dictionary of the Telugu language; and it contains only those phrases which are current among the natives.'

Bahujanapalli Sitaramacharyulu's Telugu Dictionary known as *Sabdaratnakaramu* was first published in 1885. In the last part of his preface to a subsequent edition of his Dictionary, relating to the method of treatment which he adopted, he says that he included some of the foreign words and some words from Brown's Dictionary. Though this dictionary contains many errors and omissions of several words used by the Telugu poets in the past—not to speak of the colloquial words used in popular literature, it may be said that it is still regarded as a standard dictionary.

Sankara Narayana's English-Telugu and Telugu-English Dictionaries, which appeared about the close of the last century, and the commencement of this century, were mainly intended to help students of High Schools and Colleges; they are, therefore, handy volumes. He received immense help from Brown's Dictionaries but criticised the popular language used by Brown in the sentences explaining the meaning of the words. He was influenced by the pandits who wanted to use 'chaste' language, by which they meant the poetic dialect. Of these two dictionaries,

his English-Telugu Dictionary has been more popular and has undergone modifications in subsequent editions. The present writer revised and enlarged it in 1926 and it was subsequently (in 1953) further revised and enlarged by the late lamented Dr. C. Narayana Rao.

A subsequent Telugu Dictionary worth mentioning is *Andhra Vachaspatyamu* by Kotra Syama Sastri. It contains 1840 pages and was published in parts during 1910—1940. A special feature of the dictionary is that it groups all the synonyms of several words (both Sanskrit and Telugu) under one of them and enumerates all the details of a subject under some heads. For example, under *Svaramu* (voice, note, tune) 9 columns are devoted to details of the several kinds of *svarams*. Thus we find in it not merely a dictionary in the ordinary sense of the word but also a book of knowledge. It cannot be denied that it is found very useful as a book of reference. There are however many errors—almost the same as are found in *Sabdaratnakaram*. The author is the son of Lakshminarayana who had previously published a dictionary of 'pure' Telugu words (excluding Sanskrit words, though in use in Telugu speech and literature) and in the preparation of that work, the son was the father's collaborator.

Suryarayandhra Nighantuvu is a voluminous Lexicon undertaken by Sri Ravu Suryarao, the Maharaja of Pithapuram who opened at his expense an office known as the Lexicon office in 1916 and appointed an editor and scholars to assist him. It has passed through several hands—four or five editors, who died one after another, and several scholars. The first volume was published in 1938 under the editorship of Jayanti Ramayya Pantulu who had studied Lexicography and followed the essential features illustrated in Brown's Telugu-English Dictionary. But, as a result of his discussions with the Lexicon pandits, he disregarded the really useful principles adopted by Brown. He and his pandits and the Maharaja were all purists in the matter of language; they were keen on maintaining the 'purity' of the language in explaining the meanings of words. They rigorously excluded words not used by the poets of the past and also words of recent origin though used by contemporary poets and writers of eminence, like Viresalingam Pantulu, Chellapilla Venkata Sastri, the first Telugu poet-laureate, and his successor Ṣripada Krishnamurti Sastri. This was done, even though the editors of the Lexicon

had accepted the authority of Brown's Dictionary in the case of many words. A lengthy review of this first volume by G. V. Ramamurti was published in 1939, in the course of which he pointed out several errors, and omission of some important words. Subsequently, under the editorship of Kasibhatla Subbaya Sastri, three more volumes of this huge Lexicon were published by 1943; but the work dragged on till 1949 and the Maharaja of Pithapur closed the Lexicon Office and entrusted the work of publishing the last three volumes to the present writer. Progress in printing them was unfortunately interrupted by financial stringency due to the abolition of the Zamindaris. The present writer had then to apply to the Government for financial aid, with the approval of the Maharaja. This was made available in 1957. The fifth and sixth volumes have been published and about 670 pages of the seventh (and the last volume) have been printed, and in the course of a few months, it will also be published.[1] This huge Lexicon may have many errors and omissions, but it is certainly a very comprehensive Dictionary with several shades of meanings of words, and quotations from standard works in the case of thousands of words.

Vavilla's Telugu Dictionary stopped with the third volume and the fourth has to commence with words beginning with the letter 'pa' exactly where the fifth volume of the *Suryarayandhra Nighantutuvu* had to begin. It must be said in fairness to the Vavilla Dictionary that the authors, Sripada Lakshmipati Sastri and Bulusu Venkateswarlu improved upon *Suryarayandhra Nighantutuvu* which they followed in several places, by adding some words left out in it and citing fresh quotations from the classics.

For the progress of Lexicography in Telugu, the work started by the Western scholars—particularly C. P. Brown—was the source of inspiration for the Telugu Lexicographers in the matter of technique and execution.

A. Galletti's Telugu Dictionary printed at the Oxford University Press in 1935 is the latest work in the field of Lexicography by Western scholars. It opens with a photo of the Raja of Bobbili who was the chief patron of this Dictionary, and to whom it was dedicated with the words

'Trusting that this Dictionary of current Telugu will

[1] Since published, in 1965

conduce to the diffusion of knowledge, I lay it at the feet of the Honourable the Raja of Bobbili, Chief Minister '.

In his preface, the author says: 'I have for one thing used Roman characters and for another left out all words that are not in common use. I do not conceal from myself that a common verdict of the Telugus will be "*Idi ye dicshanari? dicshanari gicshanari*"; that is, this is no dictionary at all. It is perfectly true that it is not a dictionary in the ordinary sense, but rather a manual for young people learning Telugu or English, and it aims at educating, edifying, or even amusing them when they look up words.'

His son, R. Galletti, for whom this dictionary was planned, wrote a masterly introduction to it, and he could anticipate the events to come. He writes in the Introduction, 'Since English is now the language of the administration, the Courts, and the Colleges—in short, of every manifestation of the new activity—the vernacular naturally enriches itself from the English. But should the period of English dominance end tomorrow and the Andhras form their own government, they must make an attempt to conduct their own affairs in their own language.' Referring to the controversy between classical and modern Telugu he says: 'A reconciliation is to be effected by discarding obselete doctrine and examining the speech of educated men all over the Andhra country, to see what usages are admissible and what must be regarded as solecisms. So may be compiled a Dictionary of modern Telugu usage which will do for grammar what this work attempts for vocabulary, establishing a norm and encouraging the men of genius to use the tools most fitted for their work. Perhaps inspiration will be lacking while the Telugu nation is in tutelage; but when the notable and puissant nation renews its mighty youth, when the full tide of inspiration begins to flood the land, it is surely the common people, the people of the villages, who should hear and applaud. It is their language that must be used; therefore to its study this work is devoted.'

It is indeed a very useful dictionary of the current language. There are many idiomatic expressions and proverbs to illustrate the use of several words. It may be regarded as a dictionary which illustrates the usage of current Telugu in the northern districts of the coastal area. But in spite of all its merits it has not

been widely used in the country, mainly because it is published in Roman characters with which the people in general are not familiar and also because the price is prohibitive.

The work relating to Telugu Grammar is another great service rendered by the Western scholars to the progress of Telugu language and literature.

I have already referred to the earliest Gentoo (Telugu) grammar by a Frenchman, condemned by William Brown who published his Gentoo (Telugu) Grammar in 1817. Nor was this Grammar satisfactory. It must, therefore, be said that the first commendable Telugu Grammar was what was prepared by A. D. Campbell in 1816. The 'manuscript', as the author says, 'was submitted to the Government of Fort St. George whose approbation it having been so fortunate as to obtain, the copyright was purchased on the public account and the Right Honourable the Governor in Council was pleased to direct that the work should be printed at the College Press whence it now issued to the public'.

Francis M. Ellis, who was then Head of the Board of Superintendence of the College of Fort St. George, wrote a note as a supplement to Campbell's Introduction to his Grammar. This note amplifies what Campbell modestly stated: 'Neither the Tamil, the Telugu nor any of their cognate dialects are derivations from the Sanskrit; the latter, however it may contribute to their polish, is not necessary for their existence and they form a distinct family of languages with which the Sanskrit has, in later times especially, intermixed but with which it has no radical connection'. Campbell regards the opinion of Ellis as valuable because he says, 'The knowledge which this gentleman (Ellis) possesses of the various spoken dialects of the Peninsula, added to his acquirement as a Sanskrit scholar, peculiarly qualify him to pronounce a judgment on the subject.'

Dr. Caldwell who published his *Comparative Grammar of the Dravidian Languages* in 1855—1856, strengthens the view expressed by Campbell and referring to what the previous scholars had said, he states with vehemence, 'The supposition of the derivation of the Dravidian languages from Sanskrit, though entertained by a Colebrook, a Carey and a Wilkins, is now known to be entirely destitute of foundation.' (vide p. 45. Second edition—1875).

William Brown was no doubt the earliest to point out the absurdity of the statement of Dr. Carey (vide W. Brown's Grammar of the Gentoo language, 1817, preface—page xii). He writes—" When the compiler of that small tract (Telugu Grammar by Dr. Carey—1814) on another occasion asserts that 'the Sanskrit is the immediate parent of the Mahratta, the Orissa, the Telenga, the Carnatic, the Gujarat and the Malabar and Tamil languages' and that the 'knowledge of the Sanskrit places all those in our power, as it will generally furnish four words out of five of them'; we cannot help smiling at the gross mistake exhibited in a Grammar of the Gentoos, compiled as it has been by one (Dr. Carey) who is so professedly competent in the Sanskrit language ".

As an argument against Dr. Carey's statement, W. Brown said, " should we, for example, place the words of any sentence in the Gentoo and in the Sanskrit together, the contrast between the two will appear so very great that it would only tend to involve the question in still greater perplexity; but it can scarcely fail to argue the want of an original and natural connection between them."

Campbell advanced more arguments referring to the declension of nouns and pronouns, the inclusive plural form, *manamu* (-you and I) the conjugation of the affirmative verbs, the existence of a negative aorist, a negative imperative and their negative forms in the verb etc., and said that " they are entirely unconnected with the Sanskrit; while the Tamil and Karnataka scholars will at once recognize their radical connection with each of these languages ". Referring to the Sanskrit words introduced into Telugu he said, " they are not allowed to retain their original forms; they undergo changes and assume terminations and inflections, unknown to the Sanskrit, and except as foreign quotations are never admitted into Teloogoo until they appear in the dress peculiar to the language of the land."

Francis W. Ellis not only supported the views expressed by Campbell but also went further. By that time Pattabhi Rama Sastri, a pandit of the College, prepared a table of Telugu verbs (*Telugu Dhatumala*) illustrating the conjugational forms. Ellis making use of about forty verbs from this table and forty analogous verbs from Tamil and Kannada, and similarly some *Desya* terms from Venkayya's Dictionary, and Tamil and Kannada terms expressive of the same ideas, compared them all and showed that

"the radicals of these languages, *mutatis mutandis* are the same and this comparison will show that the native terms in general use in each, correspond". He further observed ".... in collocation of words, in syntaxical government, in phrase and indeed, in all that is comprehended under the term idiom, they are, not similar only but the same."

C. P. Brown's Telugu Grammar was first published in 1840 and the second edition appeared in 1857. It excels all the previous grammars mentioned above. It sets a model for any subsequent grammar which may be prepared on modern lines, and not, according to the traditional method obtaining in the country from the earliest times. The method of writing grammars in verse and in terse rules (*sutras*) served their purpose at a time when every thing was learnt by rote; and they could not be understood without commentaries. The influence of the Western culture on the Telugu language and literature is best felt in the matter of the new method adopted in preparing grammars. C. P. Brown's Grammar as well as his Dictionaries should be published again, as they are out of print and out of stock, and I feel confident that all of them will be a source of inspiration to the young scholars of the present and future generations.

C. P. Brown's yeoman's services in the field of Telugu literature relate also to the improvement of the printing press and editing and publishing Telugu classics with notes, glossaries and commentaries prepared by eminent scholars of his time. But for his services, many valuable books which were in his time in the stage of manuscripts—already worn out and rotten—might not have seen the light of the day. "The ancient Telugu classics", he says, "were in a deplorable state like that of Greek and Latin authors before the invention of printing". Referring to the state of affairs in the matter of Telugu literature he says, "when I began these tasks Telugu literature was dying out, the flame was just glimmering in the socket" and referring to the miserable condition of the Telugu pandits of his time, he says "The pandits expressed to me their grief, that the ruling powers regarded them as useless pensioners". He clearly stated, "To benefit the Hindus was always my primary object. He condemned the method of study adopted by the Pandits and suggested the Western method. He states, "Were we to submit entirely to their guidance, we should learn little that is profitable. They exhort us to learn by

rote long vocabularies framed in metre; but I rejected these, preferring the European method of study". He explained the method he adopted for editing classics in Telugu: "I first had a copy made from any manuscript of tolerable accuracy, the alternate pages being left blank and the verses duly numbered; then the volume was bound. I collected twelve or fifteen other manuscripts (few of them complete), lent me by various natives. A clerk sat with the newly written copy ready and before him were two, each having charge of five or six manuscripts, the oldest I could discover. Three professors sat by—masters of Grammar and Prosody, both Sanskrit and Telugu; but the others knew only their mother-tongue. Each assistant in turn read a stanza, which thus was recited ten or twelve times; the scribe recorded every deviation, the pandits formed their judgments on each line, and then one of them taking the blotted copy, selected the pure text and dictated it to a reader."

This method of editing a text and preparing the press copy is what the editors and publishers should thoroughly learn and follow. But unfortunately it is not properly followed. In preparing the notes and commentaries to books that cannot be easily understood by the ordinary students, C. P. Brown adopted a method which is worthy of following. In his introduction to *Vasucharitra* he says that his notes are 'intended to explain the text, word by word, in the clearest manner, so as to do away with the necessity of oral instruction'. Zuluru Appayya was the pandit who prepared the commentary for *Vasucharitra*. He was one of the best pandits employed by Brown.

Brown encouraged the pandits to write the commentaries in the spoken language in which they orally rendered the meaning of the verse to the listeners. He discouraged the vainglorious exhibition of scholarship in the commentaries written by some pandits, and encouraged the commentaries which could be useful to the learner.

Brown's edition of Vemana's Satakam is marvellous. He was very fond of the verses, mainly because they contained aphorisms in simple language and their import would increase with the mental development of the reader. Brown published *Vemana Satakam* with his English translation in 1829. In the preface he described how he got the manuscripts, classified the verses and edited them. 'After collecting such copies as were to be found

at Masulipatam where I was then stationed, I gradually procured others from Vizagapatam, Nellore, Guntur, Cuddapah and Madras .... I at length formed the whole into five tolerably consistent divisions—religious, moral, satirical, mystic and *miscellaneous* '.

Another important service rendered by C. P. Brown relates to his translation of the Gospel of Luke in 1832 under the caption of *Luka Suvarta* into Telugu prose and this was rendered into Telugu verse by a *Jangam* (a Saivite) poet. Brown wrote also the Telugu reader, being a series of letters, private and on business, police and revenue matters, with an English translation, notes explaining the grammar, and a little lexicon in three parts. It was printed and published in 1851-1852 by the S.P.C.K. Press, Vepery, Madras. His *Vakyavali* containing exercises in idioms, English and Telugu, was also printed and published by the S.P.C.K. Press in 1852.

I may add that foreign scholars like C. P. Brown and Caldwell admired the mellifluousness of the language and called it the 'Italian of the East'.

The Christian Missionaries commenced to write books on the Christian faith in the early years of the 17th century. Robert de Nobili, an Italian Padre (of the Madurai Mission) wore the robes of an Indian ascetic, styled himself as *Jagadguru* and went about preaching the Christian faith. He was well versed in Tamil, Telugu and Sanskrit.

Benjamin Schultze, a German Missionary, acquired a good knowledge of Telugu and wrote an epitome of spiritual instruction in the Holy Bible (*Satyamaina Vedamlo vunde jnana vupadesala yokka samkshepam*). It was printed in 1746 at Halae Magdeburgicae, Germany. Another book of his was first translated by P. Malaiyappan from the German into Tamil under the caption *Nuru Karyangal* and it was translated into Telugu under the caption of *Buddhi* (sic) *Kaligina .. nuru jnana vachanala yokka chinna pustakam*. It was also printed and published at Halae Magdeburgicae.

The Holy Bible, containing the Old and New Testaments was translated from the originals into the Telinga (Telugu) language, by the Serampore Missionaries: (vol. V. containing the New Testament *Isvaruni anni matalu .. ide dharma pustakamu* pp. 940, Mission Press, Serampore, 1818).

The New Testament of our Lord and Saviour Jesus Christ, translated from the original Greek into Teloogoo, by Edward Pritchett, missionary (assisted by John Gordon and Anandarayar) " .. *yi granthamu .. yesu kristu yokka nutana nirnayamai yunnadi* ". (British and Foreign Bible Society, Commercial Press, Madras, 1818).

Parts of the Gospels were also published separately by several authors and they were printed at several presses. Under the caption of the Telugu words in Telugu characters, *Devuni Yokka samastamaina vakyamu suviseshamu .. mammunu rakshinche karta aina yesu kristu yokka subha samacharamu* (The gospels according to Mathew, Mark and Luke, Translated by Augustus Des Granges from the Greek, with the assistance of G. Cran and Anandarayar, Serampore, 1812).

The Gospel of Mark (*Marku cheta vrayabadina Sabhavartamanamu*) was published by the committee founded in 1835 (pp. 64, Madras Auxiliary Bible Society, Mission Press, Bellary, 1840).

Of the Old Testament, Pentateuch (*Dharma pustaka .. isvarudu ye samasta vakyamulanu prakasamu chestunnado ā vakyamulu*) was translated into Telugu by the Serampore Missionaries, viz. W. Carey, J. Masshman and W. Ward, (pp. 632, Serampore, 1821).

The Book of Exodus was translated into Telugu and published by a committee founded in 1835 which made use of the papers of Pritchett and Gordon. It was printed at the Mission Press, Bellary, in 1844.

Hundreds of such books have been translated into Telugu and published at Serampore, Bellary, Madras, Vizagapatam and other places.

The services rendered by Colonel Colin Mackenzie (1753—1821) to Telugu literature and history are highly commendable. He had the assistance of Kavali Venkata Borraiah (1776—1803) a resident of Eluru (West Godavari District) for whom he had high regard. He says, 'The connection then formed (in 1796) with one person, a native and a Brahmin (the lamented V. C. Borriah then almost a youth of the quickest genius) was the first step of my introduction into the portal of Indian knowledge. He collected cart-loads of material—1568 books relating to Telugu, Sanskrit, Kannada, Tamil, Malayalam, Oriya, Maharashtra,

Hindi, Parsi, Arabic and Burmese languages; 2070 local records, 8076 inscriptions, 6218 coins, 79 illustrations of old buildings, 2630 pictures of sculpture etc., 106 idols, statues, etc., and 40 relics of old ruins '. (Vide—A Descriptive catalogue of Mackenzie collections with Life, 2nd edition, Madras. 1882). The Government of India purchased the materials he had collected from his wife after his death for £10,000/- Those that related to South India were presented in 1828 to the then Madras College Library. In 1836 the Rev. William Taylor who was appointed to examine and classify them prepared a descriptive catalogue of about 570 pages. C. P. Brown noticed that many papers of Mackenzie's collections were worn out; he got them rewritten on good and durable paper. There were 62 volumes relating to local history and about 45 of them belonged to Telugu districts. Mackenzie may be regarded as the first Western scholar who laid the foundation for research work in our country, and his assistant was Borraiah, a Telugu of Eluru.

The Telugu used in the various versions of the Bible, in the Grammars of Campbell and Brown, and in the Dictionaries from W. Brown's .to C. P. Brown's and in the commentaries of the classics, was the popular language and not the artificial classical language. This was in consonance with the tradition of writing prose as well as commentaries in popular Telugu, commencing with the prose writers at Madurai.

A. H. Arden followed the same method in his ' A Progressive Grammar of the Telugu language with copious examples and Exercises, etc.' (1873) and in his ' A Companion Telugu Reader ' to his Grammar (1879).

The liberal minded pandits made a fine use of the colloquial dialect in their prose compositions, but never cared to include the popular forms in their rules of grammar. As Campbell observed they considered them vulgar and beneath the notice of the learned. But there were pandits like Ravipati Gurumurti Sastri who did not neglect the colloquial dialect in illustrating the grammatical forms. Gurumurti Sastri made a free use of the polished spoken forms not only in his story books, viz. *Vikramarkunikathalu* (1819), *Panchatantra*, (1834) etc., but also in his *Telugu Vyakaranamu*—a grammar of classical Telugu (1836).

We shall see in a subsequent section how this healthy tradition of writing Telugu prose in an elevated colloquial dialect, which

commenced in the last years of the 17th century and was supported by the Western scholars, like C. P. Brown, received a rude shock from Chinnaya Suri and his followers after C. P. Brown left the country.

More important than the services rendered by the Christian Missionaries who published the Telugu versions of their Holy Bible and by eminent scholars like Campbell, Ellis, C. P. Brown and Caldwell who published their Grammars and Dictionaries etc., was the English education which steadily spread in the country and led to the rapid growth of Indian literatures. Telugu literature like the other Indian literatures, progressed both in matter and method of treatment. It was enriched with a wider knowledge and found adequate scope for expression through several patterns of production.

The Telugu children, like children in other parts of India received English education through two agencies; the Christian Missionaries and the Government—the former being the earlier of the two.

So early as 1606, the Madurai Mission was founded by Robert de Nobili who worked among the Telugus of the Tanjore and Madurai kingdoms. Later on, the Carnatic Mission commenced its activities south of the Krishna river in the early years of the 18th century. As a result of their activities, Pingali Ellanarya of Guntur district wrote a poem of four cantos, known as *Tobhya-charitra* and also as *Sarveswara Mahatmyam*. He probably wrote for money and satisfied his conscience by giving it a second name, as he was not a christian but a Saivite. It gives an account of the life of St. Thomas.

Mangalagiri Anandakavi of Guntur district, a Niyogi Brahmin, embraced Christianity and wrote *Vedanta Rasayanam* as a poem of four cantos, a few years after 1750. It related to the Life and Teachings of Jesus Christ.

In 1804, the London Mission Society was founded in Visakhapatnam. The Rev. George Cran and the Rev. George Das Granges connected with that society, first learnt Telugu and then translated the Gospels in 1812. This Mission also started schools, and children of all communities without distinction of caste, colour or creed, were admitted and thus a step in social reform was taken in that town.

During the first two quarters of the 19th century, the Bellary Tract Society was very active in publishing many tracts to spread the Christian faith among the Telugus—young and old—in 1835 and 1838. They were edited and partly composed by John Reid. Of these tracts No. 22 is Catechetical instruction for young children (*Chinnavaru telusukonatagina prasnottaramula bodhana*).

About the same time, in 1836, the Godavari Delta Mission was formed and Sir Arthur Cotton requested Missionaries there to preach the Gospels among the workers then engaged in the construction of the dam across the Godavari at Dhavaleswaram, near Rajahmundry.

The American Baptist Mission working at Nellore, Ongole, Kurnool and Hyderabad established hospitals and schools at several places in these towns. Eminent Cambridge scholars like Noble and Fox came from England in 1841 and established a Church of the C.M.S. in Masulipatam. The educational institutions which they established—particularly the Noble College at Masulipatam—spread English education in that part of the Telugu country. Dr. E. Prakasam says in his article on 'The Origin and Progress of the Christian Church in Andhra Desa' published in the Christmas Supplement of the Madras Mail in 1949, 'The Noble College produced many graduates including the first two lady graduates of India, Kamalamma and Sundaramma, daughters of Sivarama Krishnamma, a Brahmin convert'.

Heyer, a priest from Germany, came to Guntur in 1842, and opened a school for children, and later on a college was opened which is now known as the Andhra Christian College. Similarly schools were opened at Nandyal and Kurnool by the Society for the propagation of the Gospels. The Canadian Baptist Mission came to the Telugu country in 1867 and started schools at several places including Visakhapatnam and Kakinada. The American Lutheran Church Mission also established several schools in other places. Though very few people could be converted to Christianity by the activities of these Christian Missionary Bodies, it must be admitted that the outlook of the Telugus was widened, and that through the study of English literature at school and college, Telugu literature was enriched by the Telugu writers who were influenced by Western culture.

Education for Telugu girls was also provided by the Missionary bodies at many places.

Education in Government Schools and Colleges

The East India Company were first interested in starting schools primarily to get educated persons to serve in their offices. When they established the College in Fort St. George in 1812, their chief motive was to give the civilian officers instruction in the South Indian languages of the province of Madras. So far as Telugu was concerned, scholars like Vedam Pattabhirama Sastri and Ravipati Gurumurti Sastri were appointed to teach Telugu. A School Book Society was also established in 1819, which continued its work till 1854 and published many books to promote the development of vernacular literature. The college rendered great service to the cause of education and the progress of literature and linguistic studies. Many books were purchased by the Government, as was mentioned in the previous pages, through the recommendation of this college.

Thomas Munro, during the period he was Governor of Madras (1820—27), enquired into the state of education among the people in the province of Madras and organised schools in all the places which were the headquarters of the Tahsildars and District Collectors. In his '*Minute on Education*,' dated 10th March 1826, he stated: 'Whatever expense Government may incur in the education of the people will be amply repaid by the improvement of the country, for the general diffusion of knowledge is inseparably followed by a taste for the comforts of life, by exertion to acquire them and by growing prosperity of the people'. Through his efforts a committee of Public Instruction was organised for the spread of education in the province.

Subsequently, the Minute of Lord Macaulay on Education recommending English Education to promote the study of Western culture—Humanities and Sciences—came up for discussion. Several Indians were opposed to the recommendations made by Lord Macaulay, but there were others like Raja Ram Mohan Roy who supported it; and finally, the Government of India decided on the 7th March 1835 in favour of Lord Macaulay's recommendation.

The object of the Government was not to suppress the study

of the vernaculars and on the contrary they desired to import into the vernacular literatures whatever was best in western culture. But this could be done only by Indian scholars who acquired an adequate knowledge of English to understand books in English, besides a high degree of proficiency in their mother-tongue to enable them to translate English books into it. The Government expected a diffusion of modern knowledge among the masses, through scholars who acquired English education. With this object in view, provision was made in schools and colleges for translation from and into English, and for the award of an annual prize for the best exposition of a selected book in English by a standard author. But the object was not realised because the scholars, while they acquired an adequate knowledge of English, could not express themselves in their own mother-tongue. While it was comparatively easier to tackle English books relating to the Humanities, it was very difficult—almost impossible—to translate books on science. This unsatisfactory state of things could easily be accounted for. To some extent it must be admitted that the Indian scholars neglected the study of their mother-tongue and devoted more attention to the study of English. But it must also be admitted that neither Telugu nor any other Indian language possessed the requisite vocabulary to express modern scientific ideas. The country is confronted with this problem even now. So far as Telugu is concerned, the question is: "Is Telugu rich enough to replace English as the official language of the State and to be the medium of instruction in the University?"

An extract from R. Galletti's introduction to his father's (A. Galletti's) Telugu Dictionary is worth quoting in this connection: "Now it may be a pity, but it is a fact, that on nearly all matters except those of domestic and personal concern the educated Telugu learns to think and to express himself not in Telugu but in English. The abstract terms which he can readily handle are English. Whether he is talking of politics, or economics, or medicine, or agricultural science, or law, or education, the odds are that he has imbibed his information in English, that his concepts are founded on the English words, and that he could express himself with greater accuracy, fluency, and force in English than in the vernacular. This state of affairs, be its causes and its defects what they may, has a curious dominance in modern Telugu. It brings it about that a writer, so soon as he learns the spheres in

which he is accustomed to use the vernacular as his daily medium of expression, begins as it were to translate his thoughts into Telugu rather than to compose in Telugu. All who have had occasion to study the official translations of Government publications and of Acts of the Legislature will know the consequence that generally follows; the language is thrown out of its stride and becomes a curious hybrid, with no style of any kind. Just as the English school-boy writes dog-Latin in trying to put English into Latin without reconstructing the meaning in a Latin form, so does the Telugu graduate write dog-Telugu because his thought was born in English and resists transmigration. When he tries to reincarnate it in a language not even his own, that is in the Sanskritised obsolescent dialect of the pandits, the infant becomes a monster. Nobody who knows English at all will ever make use of the versions prepared by Government translators—better a foreign language than a distortion of language."

It is bad logic to say that English education was responsible for this unfortunate state of affairs. But for the English education, the country would have been in blissful ignorance of modern culture. The only remedy for it lies in developing a healthy prose on the lines set by the prose writers at Madurai, and on the lines followed by Brown and the pandits trained by him, and by encouraging a free use of the foreign words along with the ideas which they represent.

In the subsequent sections I shall review the work of Chinnaya Suri (1806—1862) who set back the progress of the work done by the western scholars, and the work of K. Viresalingam Pantulu (1847—1919) who effected a compromise and proved to be a precursor of modern literature in Telugu.

CHAPTER VIII

Paravastu Chinnaya Suri, (1806—1862) and His Followers

Pandits who had been brought up in the tradition of the past had regard only for poetic compositions and for grammars based on the poems of the eminent poets of the past. They were not in favour of the prose works produced at Madurai and the popular forms used in them. The literary work of the foreigners, the steady progress made by the Christian Missionaries, the literature produced by them to spread their faith among the people, and the school books introduced in the schools were all bewildering to the pandits. But they could not loudly protest against this course of progress in the country because it was all supported by the Government. They were only waiting for an opportunity to ventilate their resentment; and the opportunity came when C. P. Brown published his edition of Vemana's poems with an English translation in which there were verses satirizing Brahmans. They protested against the publication of such books, and, in response to their protest, the College Board stopped the sale and circulation of the printed copies of this book. But Brown, who came to know of this suppression ten years later, secured a reversal of the order.

Paravastu Chinnaya Suri disliked the literary work of the foreigners and was not in favour of the prose works which were teeming with popular forms; but he could not openly condemn them, because they had the support of the Government. He became a pandit of the Presidency College, Madras, and through his influence with the Government, he succeeded in introducing the *kavya* style even for prose writing in schools and colleges, from the earliest stage of education in the primary schools.

Chinnaya Suri was a great pandit. He wrote several works relating to Telugu grammar: a commentary on *Andhra Sabda Chintamani* composed in Sanskrit, a grammar in Telugu verse, *Andhra Sabdanusasanam* and *Balavyakaranam*. But except the last, the other books were not published. The *Sahitya Parishat* at

Kakinada obtained a manuscript copy of his Telugu Dictionary (not published) and made use of it in preparing the *Suryarayandhra Nighantuvu.* He composed two books in prose: *Mitrabheda* and *Mitra labha* under the caption of *Nitichandrika* (1853, 1st edition). They were composed in an artificial rhythmic prose, teeming with stylistic ornaments—*arthalankara* and *sabdalankara.* The jingling sentences with sonorous expressions contribute to the melody of the language. It contains a rich vocabulary for the patient study of the teacher and the taught, and though considering the size of each book, they could be read through in a few hours, it could take several months to be studied in the school room, because almost every sentence contains words which the students cannot readily understand without reference to a dictionary or an explanation from the pandit. Such is the piece of literature that was produced by Chinnaya Suri after a prodigious effort for several years. Since then, and to this day, either of these books has been prescribed for the High School students of Forms IV, V and VI, because it contains rich material for study—not so much in thought as in words and phrases! Many subsequent writers of Telugu prose were so enamoured of its style that they imitated it. Even Viresalingam Pantulu imitated it and went a step further in making the language still more difficult for the student, when he composed the third book of the *Panchatantra,* known as *Vigrahatantra.* But later on, he changed his style and wrote the *Sandhitantra* in easy prose. Chinnaya Suri's *Nitichandrika* contains, however, some expressions which according to the rules of grammar previous to him or the usage of eminent poets accepted as authoritative by him, should be regarded as errors.

His epitome of *Hindu Dharma Sastra* was composed in an easier style. It contains a few expressions which according to his own grammar must be regarded as errors.

His *Balavyakaranam* has been recognised by almost all pandits as a standard Telugu Grammar. Conventional terms like *Lit, Lat, Lung,* etc., borrowed from Sanskrit grammars were used in his rules (*sutras*) and the precept 'the shorter the better' was observed in framing very terse *sutras.* Authorities from the *Kavyas* were not quoted in support of his rules. Some rules were based on the usage of the first known poet Nannaya only, and some on that of later poets. Some forms used by eminent poets were condemned as wrong and on account of some omissions or mistakes

in his grammar, the usage of even eminent poets like Tikkana had to be regarded as wrong. And, instead of supporting the usage of poets and the need for revising the *sutras* of Chinnaya Suri, scholars chose to correct the text of the classics while printing the later editions, on the authority of Chinnaya Suri's grammar, not realising that it would be like putting the cart before the horse.

An elaborate account of Chinnaya Suri's work is presented here, because his influence on later writers, for more than sixty years, was unassailable and he was responsible for the development of an artificial prose, arresting the progress of healthy prose in Telugu that had been developing up to his time.

The Age of Rao Bahadur K. Viresalingam Pantulu (1847—1919)

A short resume of the deep-rooted literary traditions that controlled the Telugu scholars and poets is not out of place here, particularly because Viresalingam Pantulu was brought up in them though, through courage of conviction, he gradually transgressed them to a large extent. He had already been able to discard the more oppressive social traditions and proved to be the first practical social reformer among the Telugus.

Telugu scholars and poets of this age had the greatest respect for poetic compositions—particularly *Prabandhas*—and very slight regard for prose. They had every respect for grammars and the usage of eminent poets of the past and in this matter also, they had the principle of 'the earlier, the better', in determining the authority. This was in consonance with the prevailing notions of authority in our country—generally among the people and, particularly among the orthodox scholars. While the western people hold the view of 'the more recent, the greater the authority' the Indians hold the view of 'the more ancient, the greater the authority'.

There had developed, however, a few patterns of Telugu literature like *Satakas*, *Yakshaganas*, songs, prose works etc., prior to the time of Viresalingam Pantulu; and foreign scholars produced grammars, dictionaries and prose works. But they did not appeal to the orthodox pandits, nor were they regarded as particularly important for the development of Telugu literature.

Chinnaya Suri strengthened the literary traditions and made

them more rigid. It almost looked as if he and his followers sought deliberately to undo the work of the foreign scholars.

We shall now see how Viresalingam Pantulu brought up in these literary traditions gradually transcended them and proved to be the precursor of modern literature in Telugu.

Viresalingam Pantulu started his literary career as an ordinary pandit. Leading a simple frugal life, he applied himself with extraordinary diligence to his studies, and acquired an all-round knowledge, refinement, and culture. He passed the Matriculation examination in 1870, but being unable to continue his studies he worked as a teacher on a monthly salary of twenty five rupees. In 1874 he organised a school for girls at Dhavalesvaram, at a time when education for women was not deemed to be necessary. In 1876 he launched two journals, viz., *Vivekavardhani* and *Hasya Sanjivini*, the former of which published articles of literary interest as well as the unpublished works of the poets of the previous generation in parts, and the second was intended to dispel superstitious beliefs and fears by ridiculing persons who entertained them. In 1885 he started another journal known as *Satihita Bodhini*, meant mainly for educating women and widening their outlook on life. As a teacher he was not of the type of an ordinary pedagogue. He taught his pupils self-reliance and the value of social service.

There were at that time many social evils which had to be eradicated, such as early marriages, marriages of very old men with very young girls, bride's price, the prostitution of dancing-girls, want of education among women, corruption among officials, drink, beliefs in ghosts and witchcraft, and untouchability—all of which hindered the growth of a healthy cultured society. Viresalingam Pantulu endeavoured to combat these social evils through his writings. He trained a band of workers to organise meetings and deliver speeches.

Brought up in the prevailing literary traditions of the age, he followed the standard set by Chinnaya Suri and wrote his *Vigrahatantramu* in ornate prose even more difficult than that of Chinnaya Suri's *Nitichandrika*. He also indulged in literary acrobatics by writing a poem in the so-called 'pure' Telugu without any prose passage and excluding the use of labial sounds. He did this to produce the impression among his fellow pandits that he too was capable of writing 'scholarly' poetry. But

later on, he realised that it was all a waste of effort and served no useful purpose. When he commenced writing his *Sandhi Tantra* he wanted to do it in simple prose and gave expression to the object he had in his mind.

He was a prolific and versatile writer. There is hardly any branch of literature to which he has not contributed; and whatever he wrote, whether it was an essay or a farce or a short poem, or a novel or a poem of the *Prabandha* type, or a drama or anything else, was read with an abiding interest by the public—young or old. He was neither an eminent Sanskrit scholar of the type of Sishtu Krishnamurti Sastri or Vedam Venkataraya Sastri nor a brilliant poet like Kuchimanchi Timma Kavi or Chellapilla Venkata Sastri, the first Telugu poet-laureate. In this connection I should like to refer to an incident of 1897, which I hope will give an insight into the dispositions of some poets of the time and may interest my readers. Matsa Venkata Kavi, the Telugu pandit of the Raja's College at Parlakimidi, where I was then a student of Form III, showed us a letter from Vaddadi Subbarayudu in which it was stated that there had been a conference of pandits and poets at which it was declared that Mandapaka Parvatisvara Sastri was the best Telugu poet and that Matsa Venkata Kavi was the next best, and with an air of self-complacancy and derision Venkata Kavi said that Viresalingam Pantulu was recognised only as one of the best pandits and not poets.

Whatever be the opinion about Viresalingam Pantulu's greatness as a poet or as a pandit among his contemporaries, the consensus of well considered opinion at present is that he was the precursor of a new age in Telugu literature. According to his own statement in his auto-biography, he was the first novelist, the first essayist, the first play-wright to write an original drama or a farce, the first to write on subjects of science, the first to compose short poems, the first to write an auto-biography, and the first to write a comprehensive 'Lives of Telugu Poets'. He struck new paths and his writing led to the new trends in present day Telugu Literature. This was the result of his imbibing the essence of western culture. He read the best books in English literature and endeavoured to adopt new patterns of writing.

His prose, except in the case of his early writings which were designed to impress the pandits, was simple, perfect, and uniform. He always used proper words in proper places. We notice in

his style propriety of thought and propriety of diction which Macaulay says, " are commonly found together " in good books and we do not find anywhere in his writings " obscurity and affectation " which according to Macaulay, " are the two greatest faults of style ". From a heap of specimens of Telugu prose, we can easily tell which of them could be Viresalingam's even without looking at the name of the author. He was a source of inspiration for contemporary and later writers.

Viresalingam Pantulu knew very well that the spoken word was more vigorous and more effective than the archaic literary dialect, and used it for his farces which were intended to expose the prevailing evils in the social life of his age. But he did not use it for his essays or dramas, lest he might fall in the estimation of contemporary pandits. He did not study the growth of Telugu language, nor was he a student of philology. He, therefore, first opposed the modern Telugu movement. But how long could the ardent social reformer stifle the inner urge for reform in language as well? A healthy mind cannot afford to be liberal in one field and conservative in another in the course of a consistent and wholesome cultured life. In 1916, Viresalingam happened to listen to the speech of Gidugu Venkata Ramamurti, the sponsor of the modern Telugu movement, at Kovvur near Rajahmundry. He then realised that the movement was based on sound principles of language, and though by that time his health was rather indifferent and he was too old to carry on his literary work with vigour, he thought of writing a standard modern Telugu grammar with the help of Ramamurti's collection of materials on that subject. In 1919 a society was formed to promote modern Telugu literature and Viresalingam Panṭulu was the president of that society. Unfortunately he passed away within a few months, and Ramamurti had to carry on his work without Viresalingam's co-operation or guidance.

Viresalingam Pantulu's works, which were more than one hundred, were published in ten volumes, arranged according to subjects like poetry, stories and novels, farces, dramas, essays, lives of Telugu poets, etc. Of these books his translation of Kalidasa's *Abhijnana Sakuntalam* is still the best though more than a dozen translations by various other scholars, previous to and after him, have come into the field. His *Rajasekhara Charitra* is the first novel in Telugu and, though based on the story of Gold-

smith's Vicar of Wakefield, it reads like a story of the Telugu people. His Satyaraja's new travels based on Swift's Gulliver's Travels reads like original fiction and is as humorous and interesting as Swift's work. His drama, *Harischandra Natakam* is an original work of art, the first original drama of the modern type in Telugu Literature. Such of his essays and farces as had a local and contemporary interest are not now widely read, as the themes are now out of date but they are still consulted for inspiration and guidance by modern writers. The influence of Viresalingam's works is still manifest either directly or indirectly in the literature of the present day.

Other Poets of this Period

Before I proceed to the next section—the Modern Telugu movement—I shall briefly refer to some other poets of the Age of Viresalingam Pantulu who were wedded to the time-honoured literary traditions throughout their literary career.

An eminent scholar and poet who was a contemporary of Viresalingam Pantulu for a long period was Mandapaka Parvatisvara Sastri (1833—1897) whom we noticed under *Sataka* Literature. Besides *Satakas*, he composed lengthy *malikas*, that is ordinary *vritta* metres with more than the usual number of four lines running to 32 or 40 lines with the same rhyming second syllable of each line. His translation of the Sanskrit poem *Amarukamu* into Telugu verse was faithful to the original. His *kavyas* like *Kanchimahatmyam* and *Sri Radhakrishna Samavadam* are written in a scholarly and dignified style.

Korada Ramachandra Sastri (1816—1900) was a great Sanskrit poet first and a Telugu poet next. He was fond of literary acrobatic feats and was a good sport in literary contests with rival pandits. His *Rathanga duta* in Telugu prose exhibits his scholarship and a fondness for rhythmic prose, heavily loaded with Sanskrit compounds. Evidently he wished to excel Chinnaya Suri in that style of writing.

Guruzada Sri Ramamurti (1851—1900): He wrote prose works almost in Chinnaya Suri's style: *Chitraratnakaram*, the story of *Kalapurnodayam*, the biography of *Appaya Dikshita* and *Timmarasu Charitra*. But his *Kavi Jeevitamulu* affords good reading as it contains interesting details of the poets lives. But they are

not quite reliable, for the author mixes up fact and fiction. They have been, nevertheless, very popular and widely read in the Telugu country.

Mantripragada Surya Prakasa kavi (1808—73): He composed *Sita Rama Charitra* in *prabandha* style and *Krishnarjuna Charitra* as a *dvyarthi kavya*, narrating two stories *Parijatapaharanam* and *Subhadra-parinayam* with the same set of verses. Sri Vikrama Deo, Maharaja of Jeypore (1869—1952), a great scholar of Oria, Telugu and Sanskrit, and a poet in all the three languages, was so enamoured of this *dvyarthi kavya* that he wrote and published a commentary on it. This Maharaja was a liberal patron of letters but too conservative to welcome the modern Telugu movement.

Matsa Venkata kavi (1856—1903) a Telugu poet of old Ganjam District wrote *Suddha-Andhra-Nirvachana Niroshthya Kusa-Lava Charitra* (pure Telugu, all verse, without labial sounds) as a poem. It relates to the story of Kusa and Lava from *Uttara Ramayana*. It was composed in a very artificial style and there are in it, as a matter of necessity archaic and obsolescent words which cannot be readily understood by the ordinary reader.

There were in those days pugnacious scholars and poets who, whenever an opportunity came, were ready to indulge in literary contests to outwit their rivals. Allamaraju Subrahmanyam (1831—1892) was a poet under the patronage of Rao Gangadhara Ramarao of Pithapuram and composed many *kavyas*. He dedicated his *Bhadra Parinayam* to his patron. Madabhushi Venkatacharya (1835—1895) of Nuzvid in Krishna District was an unrivalled *satavadhani* (one that could compose 100 verses at one stretch, according to the theme and metre required by the audience) and composed several poems like *Bharatabhyudayam* (based on the story of Sakuntala and Dushyanta). These two poets once entertained their respective patrons, the Maharaja of Pithapuram and the Rajah of Nuzvid, when the Maharaja and Rajah were together at Pithapuram. There was an interesting literary combat between the poets. Both could exhibit extemporaneous composition of verses on the spot. The former of these two poets proved superior in poetic art and the latter in his extraordinary memory and ability to repeat a new verse on hearing it only once.

Avadhanams — *Ashtavadhanam* and *Satavadhanam* — became a notable feature of this period; it is probably a special feature of the Telugu poets. By *Ashtavadhanam* is meant the performance

of eight feats of intellectual importance during the same period of time. Eight scholars sit round him, each with an item assigned to him to engage the performer; one would ask the *Ashtavadhani* to compose a verse with a particular theme in a particular metre; another would request him to compose a verse avoiding the letters of the alphabet which he (the proposer) bans; another engages the performer in desultory conversation; another engages him in a game of chess; another strikes a bell now and then, and the performer should tell the total number of strokes at the end; another shows him a slip on which a single syllabic letter of a verse or sentence is written along with its serial number. These slips are shown now and then in an irregular order during the performance, and the performer has to give out at the end the complete verse or sentence in its regular order. By *Satavadhanam* is meant, composition of one hundred verses at a stretch in a conventional order. One hundred persons sit in the hall, each with a suggestion regarding the theme, and the metre. The performer has to dictate the first lines of the hundred verses, one after another, to each of the hundred persons assembled. Then, the second lines are dictated by the performer, recollecing without any help from the audience, the first line he had dictated. This is a tedious task for both the performer and the audience, and to reduce the tediousness a convention has developed by which the audience may be satisfied with thirty or forty verses and the performer may dictate the first two lines on one day and the remaining two lines the next day. The performer has to depend entirely on his memory, and is not expected to get any help in recollecting the theme or metre or the lines which he had previously dictated. He should not note anything on paper.

Madabhushi Venkatacharya mentioned above was probably the first known *Avadhani* of fame in the Telugu country. His performance at Pithapuram was a source of inspiration to the Devulapalli brothers—Subbaraya Sastri (1853—1909) and Krishna Sastri (1856—1912); the younger was also known as Tammayya Sastri (Tammayya means younger brother) and he was the father of Krishna Sastri, one of the most famous poets of the present generation. The brothers were eminent Telugu poets.

When once in November 1879, Venkatacharya performed a *Satavadhanam* in the presence of Gangadhara Rama Rao, the Rajah of Pithapuram, the Raja was immensely pleased and,

enquired casually if, in his Zemindari, there was any poet who could perform such a *satavadhanam*. One of the courtiers said that the Devulapalli brothers were capable of doing it. They were then at a village a few miles away from Pithapuram. The Raja sent for them and requested the elder brother to perform it. Neither of the two brothers had ever practised it previously and yet Subbaraya Sastri readily consented to do it. The performance was arranged the next day and it proved a marvellous success. On another occasion, Kuchimanchi Venkata Kavi, the court-poet of Pithapuram, casually read a verse from *Rasika Jana Manobhiramam*, composed by his great grandfather, Timma Kavi

'*Nadama pokkili? jambu nadama maichaya, kokanadama padam? a padama jada? nadumu viyatpadama? nugaru gudha padama? chelikin* !

It means:

'Is my beloved's navel a pond? her colour, gold? her foot, a red lotus? her plait long to reach her heels? her waist, the skyey line? and the downy streak on her belly, a reptile?'

and with an air of vanity he said, 'Is any poet now capable of composing such a charming verse?' Subbaraya Sastri immediately composed the following verse:

'*Rasama tanuruchi? jita sarasama vadanambu? Vanadhara samahita sarasamanama kachamu? Sarasama nada? nuduvul amrita rasama? chelikin!* It means:

Is the lustre of my beloved's body mercurial? Does her face excel the lotus? her hair on a par with the essential feature of a gathering cloud? Is her gait the gait of the swan? Is her speech the essence of nectar?'

Subbaraya Sastri composed several poems in Telugu of which his *Mahendra Vijayam* in *prabandha* style is the best. His Sanskrit poem, *Ravu Vamsa Muktavali* (an account of the *Ravu* family to which the Pithapuram Rajas belonged) was translated into Telugu

verse by Tammayya Sastri, his younger brother. The latter composed also a poem known as *Yatiraja Vijayam* which indicates the victory of Vaishnavism. The brothers represent the past generation of *prabandha* poets.

The members of the Allamarazu family were eminent poets and noted for *avadhanams*. Allamarazu Rangasayi (1860—1936) could perform *satavadhanam* and *ashtavadhanam* until he was seventy years old. He was also the author of a Telugu version of the Sanskrit *Champu Ramayanam*, *Champu Bharatam* and his verses have an easy flow and are melodious.

A sensation was created in the country during 1890—1920 by a rapid succession of three different sets of twin poets viz., Tirupati Venkatesvarulu (Divakarla Tirupati Sastri and Chellapilla Venkata Sastri), Kopparapu *Sodarulu* (brothers) and Venkata Ramakrishna Kavulu (Oleti Venkatarama Sastri and Vedula Ramakrishna Sastri) who carried on their *avadhanams* in a spirit of vivacious emulations and, more frequently, of vindictive vituperation. There was a triangular literary fight among them, and they indulged in darting against one another extempore verses and even long poems which were caustic and sometimes to good taste. The activities of Venkata Ramakrishna Kavulu had only a limited sphere. Kopparapu *Sodarulu* excelled in rapidity of composition and it is said that it was impossible for any scribe to take down the verses that came out of their lips. But the composition was sometimes faulty in grammar and metre, nor was there commendable poetic merit in the verses, except in a few occasional flashes. It may be said that the twin-poets Tirupati Venkateswarulu commanded the greatest respect in the country.

Of the first set of twin-poets, Divakarla Tirupati Sastri (1874—1919) excelled in scholarship while Chellapilla Venkata Sastri excelled in the charm and rapidity of his composition. With the premature death of Tirupati Kavi in 1919, Venkata Sastri felt utterly forlorn, for he had lost a dearly loved friend and comrade. And yet he carried on his literary work with vigour and won immense fame. He was appointed as the first Telugu poet-laureate when poet-laureateships for the four South Indian languages and Sanskrit were instituted by the Government of Madras in 1949. Many of the poets of the present generation are proud of styling themselves as disciples (*sishyas*), of Tirupati Venkata Kavulu viz., Avvari Subrahmanya Sastri, Veturi Prabha-

kara Sastri, Veluri Sivarama Sastri, Pingali Lakshmikantam, and Katuri Venkateswara Rao. Visvanatha Satyanarayana was Venkata Sastri's student in the class-room only, but has been considerably enthused by him. There have been many *Ekalavya* disciples also.

Tirupati Venkatesvara Kavulu were prolific writers. They composed poems—original as well as translations—and a number of Telugu dramas. Their collected works were, some years ago, published in several volumes. Their five dramas relating to the Pandavas of the Mahabharata story have been very popular. They have been frequently staged all over the Telugu country, and the verses contained in them as well as in their *Sravananandam*, a poem of erotic sentiment, have been so popular on account of their charm and melody that they are on the lips of many cultured Telugus; and even the unlettered cart-drivers recite them with great delight. *Devibhagavatam* and *Buddha Charitra* among their major poems have been recognised as the best of their poetical works. There is good poetic merit in their other writings also such as *Panigrihita*, *Lakshanaparinayam*, *Gunturu sima*, and *Nanaraja Sandarsanam*; their *Mrichchakatika* and *Balaramayana*, though, translations from Sanskrit, read like original productions.

At a time when Telugu poetry had lost its prestige—whatever be its cause—Tirupati Venkata Kavulu succeeded in regaining it. Their popularity is largely due to the harmonious blend of the finest old and the new poetry. As one of their disciples, Pingali Lakshmikantam said on one occasion, Tirupati Venkatesvarulu sang their *bharata vakyam* (valedictory) to the old poetry and their warm welcome (*nandi*) to modern poetry. Rules of old grammar and outmoded conventions never impeded the majestic current of their poetical stream. They were convinced of the soundness of the modern Telugu movement for they had already realised the effeteness of old grammars and the vigour of the new expressions.

Venkata Sastri wrote his later prose compositions like *Kasiyatra* in the spoken dialect of the cultured Telugus.

Venkata Ramakrishna Kavulu, the second set of twin-poets also deserve mention here. Oleti Venkatarama Sastri (1883—1939) and his cousin, Vedula Ramakrishna Sastri (1889—1918) were appointed as the court-poets of his estate by the present Maharaja of Pithapuram. The younger of these two, Rama-

krishna Sastri was a prodigy; he translated *Narakasura Vijaya Vyayogam* in his 11th year; composed *Damayanti Kalyanam* in 'pure' Telugu verse in his 14th year, and later on his *Kukavi Nindanam* in Prakrit and *Karma Vijaya Vyayogam* in Sanskrit. When he died at the early age of 29, Venkatarama Sastri bemoaned his loss, and in his lamentations, addressed Sarasvati, the Goddess of learning, and said: 'our Ramakrishna was born in our family as Thy incarnation. If he were alive I would not have approached thee for help in my literary pursuits'.

Charla Narayana Sastri (1881—1932) was a great scholar and well-versed in Telugu language and grammar. He wrote in easy Telugu verse *Narayaniya Andhra Vyakaranam* based on old grammars and provided for forms of later development.

Kalluri Venkatarama Sastri (1857—1928) wrote a valuable commentary on Chinnaya Suri's *Balavyakaranam* known as *Guptartha Prakasika*. His translation of Kalidasa's *Meghaduta* is regarded as one of the best translations of the poem.

Vedam Venkataraya Sastri (1853—1929) was a great scholar of Sanskrit and though not an authority in Sanskrit *vyakarana*, or *tarka* or *vedanta sastras*, he was a profound scholar of Sanskrit literature.

While he was Sanskrit pandit in the Madras Christian College, all his students (including myself) admired his teaching as very interesting and illuminating.

His scholarship of Telugu language and literature was also of a high order, though he blundered at several places in his writings. He edited Srinatha's *Sringara Naishadham*, Krishnadevaraya's *Amuktamalayada* and Chemakuri Venkata kavi's *Vijayavilasam* as well as *Sarangadhara Charitra*, with exhaustive commentaries which exhibit his vast knowledge and critical acumen. He was the author of many books of which some were original and others were translations from Sanskrit. Among his original works the dramas are important, viz., *Usha* based on the Puranic story and *Bobbili Natakam*, based on the historic battle fought at Bobbili in 1757. Through the machinations of Vijayaramaraja of Vizianagaram the French leader, Bussy attacked Bobbili and killed the valiant chief Ranga Rao. Mallama Devi, Rani of Bobbili and the other ladies of Ranga Rao's household, like Rajput heroines, killed themselves to avoid dishonour. It was a great

tragedy. The drama is *Prataparudriyam* which will be noticed in detail under the heading of dramas.

Vaddadi Subbarayudu (1854—1939) was one of the gems which Rajahmundry produced along with Viresalingam Pantulu and Chilakamarti Lakshminarasimham. He was a typical pandit and scholar of Sanskrit and Telugu. He translated Kalidasa's *Meghaduta*, *Abhijnana Sakuntalam* and *Vikramorvasiyam*; the drama of *Venisamharam* by Narayana Bhatta, *Prabodha Chandrodayam* of Krishna Misra, and *Bhaminivilasam* of Jagannatha Panditaraya and other classics from Sanskrit. Of them his *Venisamharam* is considered to be the best and is still enacted.

Of his original Telugu compositions, *Bhakta Chintamani*, a *sataka*, is one of the most popular *satakas* and the verses of this *sataka* are still recited all over the Telugu country. His elegies relating to the death of his wife and the early demise of his son are full of pathos. He wrote, for the edification of the young several books, of which *Sri Suktivasuprakasika* was very popular for some years.

Dasu Sriramulu (1846—1908) was a prodigy of learning. His memory was extraordinary; he could, like Madabhushi Venkatacharyulu repeat any new verse on hearing it once. In his 12th year he composed *Somalingesvara Satakam* and in his 11th year, *Satrajitavilasam* as a *yakshagana*. He was a versatile genius well-versed in several subjects—*Tarka*, *Dharma*, *Jyotisha*, *Sangita* and *Abhinaya sastras*. He was a scholar of Sanskrit and Telugu and a good poet in Telugu. He translated into Telugu several Sanskrit dramas viz., *Ratnavali* of Harsha Deva, *Uttara Ramacharitra* and *Malatimadhavam* of Bhavabhuti, and *Abhijnana Sakuntalam* of Kalidasa.

His translation of *Devibhagavatam* (in 1908) towards the close of his life is considered to be of the type of an epic poem among Telugu classics. In the introduction to this book, Chellapilla Venkata Sastri wrote; " Among our contemporary poets, he is the only one who has preserved the cultural traditions of our poets ".

Under the caption of *Telugunadu* (region) he composed a poem depicting the several dialects of the Brahman communities and presented the typical dialect of the pure Vaidik family. The following lines may be quoted to illustrate that dialect:

> ' *Ashshe chussivashe bale Chevudashe; .... emashe?*
> *Vissavajjhalavari burri nasha ya Vissayi-k-issarushe!* '

As he was interested in music and dance, he composed many *padams* and *javalis* (songs full of erotic sentiment) which the dancing-girls of Eluru learnt from him and sang with *abhinayam* at public parties and in the temples.

Tumu Ramadasa kavi (1856—1904) was a *kapu* of the peasant family, in Warrangal, a disciple of Vaishnava Acharya from whom he learnt Sanskrit and Telugu and practised the art of composing Telugu verse. He composed in songs the story of *Rukminikalyanam* and *Gopika Vilasam* and *Mitravindodvaham* in *prabandha* style and the dramas of Kalidasa. What is more interesting and more important is his Lexicon known as *Andhra Pada-nidhanamu*, which he compiled during the last eight years of his life. It was no doubt based on *Sabda Ratnakaram* of Bahujanapalli Sitaramacharyulu but he added the current words of Telengana relating to tools, implements, village industries etc., as well as the local idiomatic expressions.

Kasibhatta Brahmayya Sastri (1863—1940): He was a great pandit well versed in Sanskrit and Telugu and an adept in writing critical literary essays in Telugu. He was opposed to Viresalingam Pantulu in all respects—in religious thought, social reform and literature. He was always on the alert to expose the loopholes in Viresalingam's writings and social reform activities.

His *Bhaskarodantam* is a treatise on the rival claims of Hulakki Bhasakarudu and Mantri Bhaskarudu to the authorship of the Telugu metrical Ramayana. It was published in 1898. Brahmayya Sastri was of the opinion that the real author was Hulakki Bhaskara and not the other; and this is the view of almost all the scholars of this age.

His *Vivekachandrika Vimarsanam* (also known as *Rajasekhara Charitra Vimarsanam*) was a critique of Viresalingam's novel, *Rajasekhara Charitra*, also known as *Vivekachandrika*. It was published in 1896 with the object of exposing the source of the novel. He wanted to show that it was entirely based on Goldsmith's Vicar of Wakefield but clothed in Telugu robes, and that the author concealed the fact in order to produce the impression that it was an original novel. But the ciriticism savours of vituperation. Though it was based on Vicar of Wakefield, the novel was an adaptation teeming with descriptions of Telugu life. Robert Hutchinson translated this novel under the title ' Fortune's wheel '. It was published at London in 1887 with a preface by General

Macdonald. It belies the aggressive statements of Brahmayya Sastri.

Vavilikolanu Subba Rao (1863—1936) was popularly known as *Andhra Valmiki* on account of his literal translation into Telugu of *Valmiki Ramayanam*. Though it was a literal translation, verse by verse, it runs smooth and the style is dignified. It contains some errors of grammar (judged according to his own standards) and misuse of expressions, but it was on the whole in keeping with the classical traditions. There are vivid traces of the influence which Potana's *Bhagavatam* exercised on him. He was proud of saying that he held Potana as his ideal in composition and in the matter of Bhakti. He condemned Appakavi who had refused to recognise Potana as an authority.

His earlier poem *Kumarabhyudayam* was composed as a *prabandha* of the old type. He wrote a drama *Subhadra Vijayam* dealing with the marriage of Subhadra and Arjuna. After retirement from the Presidency College, Madras, where he had been a Telugu Pandit, he wrote the *Kathanidhi*, a series of stories for children, to instil devotion to God and to ancient Hindu ideals. He led a pious; devotional life and organised at many places *Sri Rama bhakta mandali*.

Janamanchi Seshadri Sarma (1882—1953) was a Telugu poet worthy of being reckoned along with the poets of the early periods of Telugu literature. He was a good Sanskrit and Telugu scholar, and a prolific writer with twenty-five lengthy poems to his credit. He translated many Sanskrit Puranas of which the *Brahmanda Purana* was his mater-piece. His *Sangraha Ramayanam* was composed for the young and it was popular especially in the Rayalaseema districts. His *Hridayanandam* is a poem with an original theme affording, as the name indicates, happiness and delight to the heart. His was a pure heart and when he was attacked by rival scholars, he used to smile and seemed to indicate 'Well, let us agree to disagree'. When once he was forced by his friends to speak at a public meeting in reply to a rival pandit's adverse and aggressive remarks against him and his poetry, he yielded but delivered a laconic speech and said: 'My surname is *jana-manchi* which means 'good to all people'; why should I defile it by unpleasant rejoinders or repartees?' The Andhra University recognised his poetical talents and conferred on him the significant title of *Kalaprapurna*. The Rayalaseema districts and particularly

Cuddapah, are very proud of him. He spent almost all his life there, and brought credit to himself and to the locality where he lived.

I shall mention some pandits and scholars who also wrote some books that can find a place in Telugu literature, but their greatness was in the field of scholarship and training the prospective poets. Sataghantam Venkataranga Sastri, Dandigunta Suryanarayana Sastri, Chadalvada Sundara Rama Sastri, Nori Gurulinga Sastri, Tanjanagaram Tevapperumallayya (also known as Devaraja Sudhimani), Akondi Vyāsamurti, Vavilala Vasudeva Sastri, Padi Venkataswami, Panappakam Anantacharyulu, and his son, Srinivasachari, O. Y. Dorasamayya. For want of space, I shall give only a few details regarding the more important of them.

Nori Gurulinga Sastri (1858—1912): He wrote in Telugu prose the story of the *Mahabharatam*. Nori Narasimha Sastri, a leading modern poet, is his elder brother's son.

Tanjanagaram Tevapperumallaya wrote in dignified Telugu prose the *Ramayana*, the *Bhagavata* and a considerable part of the *Mahabharata*. He made a good linguistic study of Nannichoda's *Kumarasambhavam* comparing the language of this poem with the language used by Nannayya. He wrote scholarly introductions to several classics which he edited.

Akondi Vyasamurti (1860—1916) wrote several books including translations of Sanskrit works, of which his translation of *Anargha Raghava Natakam* by Murari (published in 1910) and his translation of *Prabodha Chandrodaya Natakam* by Krishna Misra (published 1910) may be regarded as the best. His translation of *Ritu Samharam* was in 'pure' Telugu, rather a difficult task. His language was chaste but his style was tough.

Vavilala Vasudeva Sastri (1851—1897) was one among the earliest graduates of the Madras University from the class of orthodox pandits and scholars. His maternal grandfather was Vathyam Advaita Brahma Sastri who had the honour of being a tutor to C. P. Brown.

Vasudeva Sastri served as an Assistant Lecturer in English in the Government Arts College, Rajahmundry. He was the first to translate an English drama into Telugu. His translation of Julius Caesar was published in 1876. He did it in Telugu verse. In the introduction to his translation, he says: 'I believe this is the first attempt at translating an English drama into corresponding

Telugu metre .. The metre that is adopted is *teta giti* in which each line is independent and consists of five *ganas* .. it corresponds to the English Iambus where each line is composed of five feet. . . . ') The following lines are quoted to illustrate the style and metre he adopted: (from Antony's speech. . . .)

> " Friends! Romans! and Countrymen!
> . . . . " *Saddhitulu, Romanulu, svadesasthulara!*
> *Chevulu teravandi vinaga na cheppudani*
> *Vachchitini nenu Sizaru bali petta*
> *ganu vanini nutiyimpa ganu gadu*
> *Brutasudu chalaga paruvu gala vade*
> *migilina yandarunu paruvu gala vare* "

Vasudeva Sastri was also the first writer of an original drama in Telugu, known as *Nandaka Rajyamu* and it was published in 1880.

Probably Viresalingam lost sight of these dramas when he wrote in his auto-biography in 1919 that he was the first to write a drama in Telugu.

Vasudeva Sastri translated into Telugu Bhavabhuti's *Uttara Ramacharitra* and composed a Telugu poem *Matrusvarupa Smriti* (an adaptation of Cowper's poem on his mother's picture). His *Rukmini Smaranam* is an elegy in memory of his wife.

Panappakam Anantacharlu was an eminent lawyer of Madras and a leader of the Congress Movement. He presided over a session of the Indian National Congress at Nagpur (1891). Besides some prose works in Telugu, he wrote a masterly essay in English on the comparative merits of the *Vasu Charitra* and *Manu Charitra*. His son Srinivasacharlu wrote some Telugu plays and edited a literary journal *Vaijayanti*.

Among the *Rajakavulu* (poets from the ranks of Zamindars and Rajas) the most important are:

Sri Vikramadeva Varma (1869—1952), Maharaja of Jeypore, was an Oriya by birth, but a great scholar of Telugu language and literature as well as his mother-tongue, Oriya. He had also a good knowledge of Sanskrit and was a poet in all the three languages. He wrote several dramas in Telugu of which *Srinivasa Kalyana Natakamu* is the best. He was the founder of and patron of a theatre at Visakhapatnam, known as *Jaganmitra Nataka Sala*,

before he became the Zamindar of Jeypore estate. Later on, he utilised his resources for the promotion of learning in Andhra-desa. He was a patron of education, of poets and scholars. He contributed to the Andhra University huge funds for the expansion of the University buildings and made an annual endowment of Rs. 1,00,000 for the further progress of its work. He was the recipient of several titles from the public organisations and from the Andhra University, viz., *Sahitya Samrat*, *Kalaprapurna* and Doctor of Letters.

He was pious, devotional and simple in life. Pandit Penuma-chcha Satyanarayana Raju, one of the brilliant poets of this century, was appointed as an Honorary Durbar poet of the Jeypore *Samsthanam* by Sri Vikramadeva Varma, in 1942. This poet refers with justifiable pride to his good fortune, in entertaining this Maharaja as a guest, in one of the verses of his *Telugu Raju*, (an auto-biography in verse) which says—

Jayapurisuni dana sadanambunaku bilchi
gauravinchina yadi kavi yitandu

It means—This is the first poet who invited the Lord of Jeypore to his house and honoured him.

So simple, so courteous, and so obliging was the Maharaja to his friends and to poets and scholars—particularly to those whom he patronised.

He had been brought up in the old traditions of classical Telugu and could not, therefore, appreciate the soundness of the modern Telugu movement. Though he could not agree with G. V. Ramamurti, the sponsor of the movement, he was his warm friend throughout his life and always remembered with delight, the good old days when both of them were playmates in their childhood.

Raja Mantripragada Bhujanga Rao of Eluru in West Godavari district (1876—1941) was another scholar and poet among the Zamindars of Andhra Pradesh. He was the author of several books, of which those that relate to the Christian faith (though he was only an admirer of Christianity and not a Christian) are particularly well written. He wrote in collaboration with P. Chenchayya in English, a short book 'A history of Telugu Literature' which was published in the 'Heritage of India' series. He was also a patron of learning and a good friend of

Nandiraju Chalapati Rao whom he helped in building up the Manjuvani Press and in conducting the monthly Telugu journal *Grihalakshmi.*

The Jagirdars of Jataprol and Partiyala were also patrons of poets. Elakuchi Balasarasvati who lived during the 17th century dedicated his *Subhashitatrisati* (three centuries of verses) to Sri Surabhi Mallabhupala of Jataprol, and his *Chandrika Parinayam* to the Goddess of Learning Sarasvati at the instance of his patron Jupalli Venkatadri, the Jagirdar of Partiyala. Surabhi Madhavaraya, son of Mallabhupala, also composed *Chandrika Parinayam* in the same ornate, dignified and tough style in which *Vasu Charitra* was composed by Bhattumurti. As it could not be easily understood by ordinary Telugu scholars, the Jagirdar had a commentary prepared, and distributed the printed copies to all Telugu scholars and poets.

Velugoti Gopala Krishna Yachendra, Maharaja of Venkatagiri, was a great scholar of Sanskrit and Telugu and a patron of scholars and poets. He was the author of several books on *Visishtadvaita* philosophy.

The Rajas of Pithapuram were great patrons of learning, and the present Maharaja of Pithapuram was a patron of poets and scholars like the Devulapalli brothers and Venkata Ramakrishna Kavulu. He published some Sanskrit books of the type of *Rasarnava Sudhakaram* with the Telugu translation by Bulusu Venkata Ramanayya, (a huge book on stylistic ornaments in *Kavyas* and Dramaturgy) and a Sanskrit drama *Kuvalayavali* (or *Ratnapanchalika*) with my Telugu translation. Both the original Sanskrit works had been composed by Sarvajna Singabhupala of the 15th century.

The Maharaja of Pithapuram was the founder, patron and life member of the *Andhra Sahitya Parishad* at Kakinada, which has published under his patronage four volumes of a huge lexicon known as the *Suryarayandhra Nighantuvu* and the last three volumes with the financial aid of the Government.

He was a staunch opponent of the modern Telugu movement but after closer acquaintance with me in 1942 he realised that the movement was based on sound principles. He then modified his views, and accepted the dedication of *Varudhini Pravarakhyam* by his son, Sri Gangadhara Rama Rao, the Yuvaraja of Pithapuram in 1948, though the prose passages were all in the spoken language. (Details of this book are given under Dramas).

The Rajas of Vizianagaram, particularly the famous Ananda Gajapati Maharaja, were great patrons of learning and several scholars of Sanskrit and Telugu flourished at the court of Ananda Gajapati. Mudumba Narasimhachari (1840—1927) was a great scholar and poet that was patronised by him. Guruzada Venkata Appa Rao dedicated the first edition of *Kanyasulkam* to this great Maharaja.

Kochcherlakota Ramachandra Venkata Krishna Rao (1871—1919) Zamindar of Polavaram, with residence at Kakinada in East Godavari district was a patron of letters. Tirupati Venkatesvarulu enjoyed his patronage, and Tirupati Sastri was his court-poet. He edited, for several years, a Telugu monthly journal known as *Sarasvati* which was mainly devoted to publishing in parts the unpublished Telugu poems of the great poets of the past and the poems and literary articles of contemporary writers.

The Zamindars of Vuyyur were also patrons of Telugu poets and Sanskrit scholars. The present Zamindar Meka Venkatadri Appa Rao has composed several works of which a drama relates the story of the Kakatiyas and their internal and external feuds. His outstanding production is the translation into Telugu verse and song, of the Sanskrit *Ashtapadi* of Jaya Deva.

With the abolition of the Zamindaris, one great source of patronage for scholars and poets has vanished, but the Central and State Governments have to patronise scholarship and fine arts through well established organisations.

I shall now resume my account of poets who commenced their literary career during the last century and continued during the early years of the present.

Chilakamarti Lakshmi Narasimham (1867—1946) was a prolific writer in Telugu and his works cover several branches of literature. He received his early education under the tutorship of orthodox pandits, on traditional lines. Puranapanda Mallaya Sastri, who rendered into Telugu the Sanskrit work, *Sukranitisaram*, was Chilakamarti's maternal uncle and Vavilala Vasudeva Sastri was his teacher. With a good start in life, he rose to eminence as an author and as a social reformer. I must also make a passing reference to his varied activities—the starting of schools, the removal of untouchability and other social evils, and the promotion of the cause of nationalism. I shall mention details regarding

the journals he started or edited under Journalism; his dramas under the heading of Dramas; his novels under Fiction.

His dramas, novels, stories, essays and other writings are innumerable in spite of his physical disability. In the course of his early literary career he became blind; he had, therefore, to get books or papers read to him and to dictate his compositions to the scribes. He had to depend on others for correct proof reading, and the neat printing and get-up of his publications.

He was a good conversationalist and could entertain his listeners, young and old, with his charming talks. He was a great orator and could speak for hours without tiring either himself or his audience; his speeches were always teeming with wit and humour and with interesting anecdotes and entertaining information. It would have been a very rich contribution to Telugu literature if his speeches had been recorded, reproduced and published just as they were delivered; but there were no tape recording facilities in those days. They were always delivered in the racy, idiomatic and elegant spoken dialect of the cultured classes. He was not an advocate of the modern Telugu movement. But like Viresalingam Pantulu he developed a sympathetic attitude towards the movement during the last days of his life.

His memory was marvellous. One striking instance is enough to prove it. During the days of the partition of Bengal and the *Vande Mataram* movement which was widespread in the country, Bipin Chandra Pal paid a visit to Rajahmundry in 1907 and delivered a speech in the Town Hall for more than an hour. As it was delivered in English, many among the audience who did not know English requested the organisers of the meeting to arrange for a Telugu version of the same. Chilakamarti was chosen for this task, as indeed there was none equally competent. He gave an admirable rendering of the speech; he did not leave out even a single important point mentioned by Bipin Pal. And then he wound up with a thrilling, patriotic extempore verse in Telugu, very apt for the occasion:

Bharata khandambu chakkani padi yavu
Hinduvulu lega dudalai edchuchunda
Tellavaranu gadasari golla varu
Pitukuchunnaru mutulu bigiya katti.

It means:

The land of Bharat is a fine milch cow
The Hindus are the calves and while they are crying
The clever cowherds at dawn (or known as whites)
Are milking, tightening up the muzzles (of the calves)

There is a pun on the expression *Tellavaranu* which admits of splitting as *tellavaru* + *anu* meaning ' known as the Whites ' that is the ' the British ' who are white in colour. The whole word means ' at dawn '. For a good many years this verse was recited everywhere in the Telugu country and even today it is remembered and repeated.

By hearing the voice, Chilakamarti could immediately recognise the person, provided that person had been at least once introduced to him previously and spoken to him for a while.

His verses are generally simple in expression and dignified in thought. His prose is almost like that of Viresalingam with this difference—while Viresalingam's was uniform in style from start to finish, Chilakamarti's had a rise and fall to suit the natural modulation of voice when read out. Humour is common to both, but while in the case of Viresalingam it was somewhat poignant, with Chilakamarti it was all sportive. And this was entirely consistent with their respective mental traits.

His *Rajasthana Kathavali*, a translation of the Annals of Rajasthan by Todd is one of the best prose writings in Telugu literature.

Sonthi Bhadradri Rama Sastri (1856—1915) was a great Sanskrit pandit and a Telugu scholar and poet. Of his works *Kalwidi Parinayam* and *Chitra Sima* are the best. They contain a large proportion of pure Telugu expressions. He also wrote a Telugu commentary on *Ahobalapanditiyam*, a Telugu grammar in Sanskrit based on *Andhra Sabda Chintamani*.

Taduri Lakshminarasimha Kavi (1856—1936) was a good Sanskrit and Telugu scholar and a poet of merit. Many of his works were composed after 1912. He translated into Telugu verse *Chandralokam*, a Sanskrit work on figures of speech, *Rasamanjari* relating to poetics, the *Bhagavatgita* and the first part of Kalidasa's *Meghaduta*.

Pundla Ramakrishnayya (1860—1904) is always remembered as the editor of a very valuable Telugu monthly known as *Amudrita*

Grantha Chintamani, published at Nellore. Though his main object was to publish, part by part, unpublished Telugu books of the previous generations, he devoted space to the literary articles of contemporary scholars, many of which are interesting and worth preserving. His editorials and reviews of books, and his biography of Mandapaka Parvatisvara Sastri are very valuable.

Kuchi Narasimham (1866—1940): He wrote several poems of which *Gauranga Charitra* and *Ramakrishna Paramahamsa Charitra* are in simple language and good style. They are popular and widely read in the country. He was one of the compilers of *Suryarayandhra Nighantuvu*. He was a staunch advocate of classical Telugu.

Channapragada Bhanumurti was a scholar in Telugu, Sanskrit and English with a highly cultivated taste. He wrote beautiful verse. His *Bharata Dharma Darsanam* (a vision of India's Dharma, 1910) inspired the younger generation of Telugu writers. He rendered King Lear into Telugu.

Tripurana Venkata Surya Prasada Rao (1889—1945): Though his literary career belongs to the 20th century, he is mentioned here because he was brought up under old traditions and his poetical works were mainly translations from Sanskrit works. He was wedded to the classical language. He translated *Kumara Sambhavam*, *Raghuvamsam*, *Kiratarjuniyam*, *Uttara Ramacharitra* and *Sri Ramasvamedham* (a part of *Padmapuranam*). They are noted for felicity of expression and correctness of translation. His elegy in memory of his father, who died while the author was a young boy, is full of pathos. His father, Tammaya Dora (1849—1900) composed *Devi Bhagavatam* (translation from Sanskrit). Of all the works of Prasada Rao, his adaptation of Kalidasa's *Megha Duta* in *geya* (or *matra*) metre is the best. Prasada Rao possessed a musical voice and used to entertain his friends with his melodious recitation of his *geyas* which were greatly appreciated by his listeners.

Mangipudi Venkata Sarma was a genuine product of the age of Viresalingam. He was a friend of the distressed men and women; a social reformer, at heart, in speech and action. He devoted his writings, prose and poetry, to promote the uplift of the depressed classes and the re-marriage of young widows. His *Vitantu Vilapamu* is full of pathos and cannot be read without shedding tears. His patriotic songs are a prelude to the nationalistic

literature that flooded the country in the later years. He championed the cause of the Harijans, several years before it was taken up by Mahatma Gandhi. His *Niruddha Bharatam* reads almost like a paraphrase of Mahatma Gandhi's articles in Harijan, years later. He was excommunicated by his kith and kin and suffered poverty, but continued his work courageously. He used to say with admirable fortitude that 'man does not live by bread alone'. He was very keen on the education of women and, admired the movement started by Viresalingam in this connection. His *Nitikatha Manjari* and *Dharma bodhini* were meant to be read by women.

He wrote several *Satakas* on patriotic themes, *Gandhi satakam*, *Bharata matru satakam* and *Andhra matru satakam* and a few dramas of which *Markandeya* is the best.

Rayasam Venkata Sivudu (1870—1952) may be regarded as another product of the age. He used to say that he was much indebted to Viresalingam Pantulu for inspiration in his literary and social activities. He continued Viresalingam's work in promoting the cause of education for women by starting a monthly journal, *Zanana Patrika* in 1895 and kept it up till 1907. His articles published in the leading Telugu journals, including his own were his main writings in Telugu prose. He employed a simple language consistent with the traditional grammatic rules. Towards the close of his life, he wrote a short auto-biography referring to the significant events in his life.

Adipudi Somanatha Rao (1867—1941) was another disciple of Viresalingam in the fields of social reform and literature. He set a personal example in the matter of widow re-marriage. He acquired scholarship in Sanskrit Telugu and Hindi. He translated into simple Telugu verse *Bhagavatgita*, Kalidasa's *Raghuvamsa*, *Kumara Sambhava* and *Meghaduta*, Sanskrit *Balaramayanam* and Rabindranath's *Gitanjali*. It is said that he first embraced Brahmoism and later on became a convert to the Arya Samaj. Some say that he was an Aryasamajist and never a member of the Brahmo samaj, though he had all respect and regard for Viresalingam. He rendered into Telugu, the history of Dayananda Swamy and other authoritative books relating to the Arya Samaj from Hindi. He also learnt Tamil and translated into Telugu verse *Kamba Ramayanam*, but this has not been published.

He could sing well and entertain his audience with *Harikatha*

performances of his own composition. He was a very simple, pious and devoted soul.

Kavuta Sri Rama Sastri (1875—1947) was almost of the type of Adipudi Somanatha Rao. He was an ardent social reformer and married a virgin widow. But while Somanatha Rao kept himself aloof from politics, Kavuta developed the spirit of nationalism and took an active part in the *Vandemataram* movement. He also possessed a bold musical voice. He always commenced his public speeches with a patriotic verse or song. He learnt Bengali and translated into Telugu the works of Asvini Kumar Dutt. He started a Telugu monthly magazine *Sarada* in 1923 at Masulipatam. During its all-too-brief existence *Sarada* rendered immense service to the cause of culture by publishing valuable articles on literature and the fine arts with excellent pictures in tricolour and halftone. He wrote some books in Telugu prose which aroused considerable interest. His sons Rama Mohan Sastri and Ananda Mohan Sastri became famous painters.

Janamanchi Venkata Ramayya (1872—1933) was a good poet known for simplicity, lucidity, melody and chastity of expression. He translated many Sanskrit dramas of which his *Malatimadhavam* is the best. He wrote several short poems of merit which appeared in the Telugu journals of the days. One poem based on a tragic incident of a beggar boy is very pathetic and appealing.

Vatsavayi Venkata Niladri Razu (1881—1931) known as *Kaviraju*, translated many Sanskrit dramas and attempted to convey, through his free translations, the real significance of the original as explained in the commentaries.

Umar Alisha (1885—1945) was a Muslim and a scholar of Telugu as well as Urdu. He was well acquainted with Sufism. He translated *Omar Khayam* into Telugu verse and it is one of the best Telugu versions of that poem. He wrote several dramas of which *Karnaparvam* is the best, in which there is a verse which shows that he became a poet before he was twenty years of age.

Sringarakavi Sarvarayadu (1865—1939): There is a story that accounts for the surname, *Sringarakavi*. One of the poet's ancestors wrote poetry which was full of the sentiment of love. Sarvarayadu was a prolific writer. He mentioned, in a lengthy verse of 21 lines, the names of all the 91 works he had written. They were of ordinary merit. Though there are in some poems flashes of poetic merit, they are few and far between.

Achanta Venkataraya Sankhyayana Sarma (1864—1933) was a brilliant scholar of several languages—Telugu, Sanskrit, Prakrits and English. He was a good critic of art and had a fine literary taste. Unfortunately he developed a perfection complex on account of which he used to condemn his own compositions, though his friends appreciated them, and never published them unless he finally thought that they were worth publication. He was a good conversationalist and could entertain his listeners for hours without tiring himself or his listeners. His speech was teeming with humour which was apparently sportive but sometimes very poignant when the implication was clearly understood. His short poems like *Chandamama*, meaning moon, published in 1903 in the Telugu monthly *Sarasvati*, were among the earliest short poems in Telugu literature. He started a monthly Telugu journal, known as *Kalpalata* in about 1903, which he carried on for several years. It was then very popular, because it contained many useful and interesting articles on various subjects relating to ancient and modern culture. What attracted the readers most was the Quiz section of the journal. He was publishing in his journal part by part, questions of literary interest and value. He offered prizes in cash to the best three sets of answers. Among the recipients of the prizes were scholars and poets who later on made a mark as prominent men of letters such as Nadakuduti Viraraju, Balantrapu Venkata Rao and Oleti Parvatisam of Kakinada. The Quiz published by Sankhyayana Sarma encouraged the young scholars—and even the elders of the day—to study Telugu literature and delve deep into it for answering the questions, which revealed how extensive and varied was the knowledge which Sankhyayana Sarma possessed. Of the few works which he published, the prose version of the story of *Uttararamacaritra* is the best; it is in good refined language; his *Rahasya darpanam* which is also in good prose relates to the mysteries of plant life and sets a model for writing on scientific subjects in prose.

Chetti Lakshmi Narasimham (1882—1941) was a good scholar of Telugu language and literature and a charming poet. He wrote a few short poems for children and poems like *Panna* (a story of Rajasthan) in *matra* metre. His verses describing Ravi Varma's pictures were published in the leading Telugu journals like *Bharati* and they were read with great interest. Of his longer poems, the one relating to *Devavrata* (or *Bhishma*) is of the classical *Kavya* type.

During the last days of his life he was attached to Sri Vikrama Deo, Maharaja of Jeypore, and served as his private secretary. In that connection he composed *Sri Rama Pattabhisheka Natakam*, meant for reading and not acting, and dedicated it to the Maharajah on the eve of his *Pattabhisheka* celebration. Further mention of this poet will be made under the modern Telugu movement and dramas.

Marepalli Ramachandra Sastri, popularly known as *Kavi garu* was a contemporary of Chetti Lakshmi Narasimham and a pandit in the London Mission High School at Visakhapatnam. He was, no doubt, a good teacher but his fame was largely due to his literary work. He was for sometime connected with the dramatic activities of Visakhapatnam and wrote several dramas for the local dramatic associations. They were popular in those days. There are several scholars and poets who are proud of saying "We were the students of *Kavi garu*". He started a Lexicon to which he gave the name of a *Telugu Nudikadali* meaning "the ocean of Telugu words"; but I do not know if it was completed. His concordance of Nannaya's words was completed and a press copy of it was shown to me. It is expected to be published in a short time.

I shall give an account of the literary work done by his disciples in the next section.

I have reserved to the last my account of Kokkonda Venkataratnam Pantulu and shall present it here. His life and work illustrate the typical features of the age of Viresalingam Pantulu and deserve special treatment.

Kokkonda Venkataratnam Pantulu (1842—1915) was a great scholar of Sanskrit and Telugu, and a purist in all respects. He was always using the classical language, even in his ordinary conversation, and in his talk with unlettered domestic servants and common beggars. People felt amused and smiled at his words. They made fun of his artificial language behind his back because even the staunchest advocate of classical Telugu reserved it for literary composition, either prose or poetry, and used only the spoken dialect in conversation. Kokkonda was the only exception.

He was the author of several works and among his earlier productions, six are worthy of notice: viz., *Nitichandrika*, *Vigrahamu* of *Panchatantra* (prose) published in 1872; a poem,

expressing joy at the assumption of the title of Empress of India by Queen Victoria, published in 1876; *Bilvesvariyam*, the story of the Saiva shrine of *Bilvaranya* (at Tiruvalam, Gudiyattam Taluk in North Arcot District) a Telugu poem in six *limbas* (or cantos) indirectly setting forth a modified form of Samkhya philosophy of which the author was very fond, published in 1893; *Kumara Nrisimham* or *Korkonda Mahatmyam* in verse based on the sacred legend of the hill of Korkonda published in 1903; *Sankara Vijayadhvajam* in prose, giving an account of the career of Sankaracharya, written under the instructions of Paramahamsa Brahmananda Sarasvati, published in 1904; and *Mangalagiri Mahatmyam*, a poem in six cantos on the legends and cult of the sanctuary of Nrisimha at Mangalagiri in Guntur District, published in 1910.

He was the author of two plays of *Vyayoga* class among the *Dasavidha rupakas* mentioned in Sanskrit Dramaturgy, viz., *Dhananjaya Vijaya Vyayogam* and *Narakasura Vijaya Vyayogam*. The former deals with the victory of Arjuna and the latter with the fall of Narakasura.

His *Andhra Prasanna Raghavam* was a translation of the Sanskrit drama of that name. Vedam Venkataraya Sastri wrote a critical review of this translation which bulged into a huge size—thrice as much as the translation. He pointed out several hundreds of errors in language and translation. In doing so Venkataraya Sastri exceeded the limits of decorum and justice. Later on G. V. Ramamurti demonstrated with the aid of authoritative quotations how unjust and incorrect was Sastri's criticism and he actually enumerated a hundred and one errors committed by Sastri when he misinterpreted the correct expressions of Kokkonda as mistakes in language.

Just a word to account for the animosity displayed by Sastri and also by Viresalingam Pantulu towards Kokkonda. Kokkonda, as stated above, was a purist to the core. At a time when it was considered very difficult and almost impossible to deliver Telugu speeches in the classical language, Kokkonda delivered such speeches, sometimes in rhythmic style also. The British Government conferred on him the title of *Mahamahopadhyaya*, and this provoked the jealousy of contemporary scholars and poets, particularly those who thought that they possessed a higher degree of scholarship in Sanskrit and Telugu. Moreover, by that time, several coteries of pandits and poets were formed to maintain the

greatness of their respective masters, viz., Viresalingam Pantulu, Kokkonda Venkataratnam and Vedam Venkataraya Sastri. There were also rival Telugu journals in which they could freely attack one another. Viresalingam Pantulu had his *Vivekavardhani* and Kokkonda his *Andhra Bhasha Sanjivani*; the *Amudrita Grantha Chintamani*, edited and published by Pundla Ramakrishnayya of Nellore, was always supporting and exalting Vedam Venkataraya Sastri, the editor's personal friend. There was a triangular fight in the literary battlefield among these three mighty scholars of the age, and there were ramifications among their admirers and followers. Some of their articles were no doubt interesting and edifying, but the rest were annoying because they contained vituperative, caustic criticisms and unpleasant rejoinders and repartees. G. V. Ramamurti, being the sponsor of the modern Telugu movement, had no particular partiality for either Kokkonda or Venkataraya Sastri who were equally opposed to the movement but he attacked the latter for having unjustly criticised the former. In doing so, Ramamurti also indulged in vituperative criticism, particularly because Venkataraya Sastri had unjustly used indecorous language and also because he wanted to pay Sastri in his own coin.

Panuganti Lakshmi Narasimha Rao (1865—1940) must be mentioned in this section, because he belonged to the age of Viresalingam. He felt that the social and literary creed of Viresalingam and his followers, produced a baneful effect on the young men of the age, by an indiscriminate and almost complete destruction of faith in the hoary traditions of the past. He admitted that there had developed some evils in society requiring rectification, but he was of the opinion that they should be set right without destroying the inviolable sanctity of Hinduism and the social fabric based on it, or the good traditions connected with it. He wanted to effect a counter-reform not through controversy or speeches at public meetings, but through his writings. Wit and humour are the prominent features of his literary productions—whether they were social dramas like *Vriddhavivaham* or *Kantha bharanam* or essays, a voluminous collection of which was published under the caption of *Sakshi* (Witness). He too wanted to expose the irrational belief in tradition that had been encouraged by self-seeking sections of society having power and influence. But he did not accept the view that everything in the West was perfect

and everything Indian rotten, and that, therefore we should adopt the manners and customs and social life of the West. His art lies in concealing the object he had at heart. He would leave it to his readers to think for themselves. Almost every reader thought he was being hit, but none could complain against the author, for he would say in response to any such complaint, " If the cap fits you, wear it ".

When he made fun of the crude religious beliefs of the people, he might be mistaken for an irreligious person; but when we read his drama, *Radhakrishna* we have a revelation of his piety and adoration of the Divine.

He was quite in favour of adopting whatever was really good and worth adopting in the Western culture. His study of Addison's Spectator enthused him to write his essays in *Sakshi*; the very name of *Sakshi* meaning witness is based on Spectator (cf Lat. Spectare= see, frequent of specere=look. Skt. spas=to see.).

He opposed the modern Telugu movement, but he was not a purist. He freely used later forms of expression in Telugu, though they were not in accordance with the old rules of grammar.

Details of his dramatic art are furnished under Dramas.

CHAPTER IX

The Modern Telugu Movement (1909—1920)

I SHALL present here an account of the Modern Telugu movement, its origin and development, because there is at present no one so intimately associated with the movement from the beginning as myself. I acted as a scribe and assistant to my father G. V. Ramamurti, the sponsor of the movement and worked with him at home and abroad. I was a graduate teacher in the same college at Parlakimedi in which he was then serving as a Lecturer in History. After he retired from service in the college, in 1911, he continued to spread his message of modern Telugu and I succeeded him in the college and continued to be his assistant in all his literary activities.

It was in 1906 that J. A. Yates,—Inspector of Schools for the three northern districts of the Madras Presidency, old Ganjam, Vizag and Godavari with headquarters at Visakhapatnam—was surprised to note during his study of Telugu that there was a wide gulf between the language used in books and the language spoken by the people though both passed for Telugu. P. T. Srinivasa Iyengar, the then principal of the A. V. N. College at Visakhapatnam, whom he approached first for an explanation could not give a satisfactory answer, but advised him to consult G. V. Appa Rao at Vizianagaram and G. V. Ramamurti at Parlakimedi. Appa Rao said that he had already noticed the difference that there was a greater vigour in the living language than in the language of the books with its archaic and obsolete and obsolescent expressions, and that, therefore, he had written his play *Kanyasulkam* in 1897 in the living dialect. He further stated that the spoken language would not be accepted for use in school-books or composition or translation by the orthodox pandits or scholars. Ramamurti endorsed the observations made by Appa Rao and wanted time to think over this question, because he said, he was neither a scholar of classical Telugu literature nor an author like Appa Rao.

Ramamurti was, however, a good student of comparative philology—both Aryan and Dravidian; studied Max Muller, Sayce and Caldwell and possessed a working knowledge of the Dravidian languages; was well versed in English grammar and made a study of the history of the English language. He had a good knowledge of Sanskrit; what was more surprising was his study of the Savara language (of the Primitive people of the Mundari or Santali group). With this equipment he commenced the study of the Telugu classics, and of the Telugu grammars based on them. He was known for his indomitable energy and devotion to study. Though he was not then widely known in the Telugu country, he had been carrying on a voluminous correspondence with European scholars, being one of the few scholars among the Telugus to study Ethnology and Epigraphy. He had deciphered some inscriptions and published his articles in Epigraphia Indica (Vol. IV) in 1894. His article on the Savaras was a valuable contribution to Ethnographic studies, and it was quoted in Thurston's Castes and Tribes under the caption of Savaras. His article on the antiquities of Mukhalingam is a great contribution to the history of the Ganga dynasty in Kalinga.

By 1909 he equipped himself with the required knowledge of the Telugu language and the classics; and at the request of Yates addressed a Conference of teachers and pandits (which had been an annual function from 1907) on the origin and growth of languages, with special reference to Telugu. It was, no doubt, interesting and informative but it was received by the audience with a kind of fear and suspicion regarding the motives behind the speech then delivered by Ramamurti.

It coincided with a significant change in the scheme of education—both in high schools and colleges; the Matriculation examination was replaced by the School Final (or Secondary School Leaving Certificate) Examination in the school course, and the F. A. (First Arts) Examination by the Intermediate Examination in the course of University studies. There were thorough changes in the matter of subjects to be studied and in their relative importance. Vernacular translation and composition were made compulsory for both the examinations in response to a note in the Education Report of 1905. It was observed in the report that the University graduates who acquired knowledge through the medium of English were not competent to impart it to the masses through the medium of

their own mother-tongue. The Educational authorities thought that, as a remedial measure, they should encourage publication of popular books on scientific and other subjects and that, as a preparation for that, students of High Schools and Colleges should be properly instructed in translation and composition.

The sponsors of the Modern Telugu movement thought that the most suitable language for translation and composition was the living language and not the archaic language of the classics. In 1910 Ramamurti addressed the Teachers Conference once again, and referred to the effeteness of the classical language and the vigour of the living language and cited the analogy of the English language and modern English composition. His speech was very instructive but also very provocative—particularly to the pandits.

The arguments advanced by Ramamurti and his supporters did not carry conviction, nor were the pandits and other scholars, brought up in old traditions and not well acquainted with the basic principles of languages, in a mood to be convinced. The sponsors of the movement referred mainly to the general principles of languages and quoted the authorities of foreign scholars. P. T. Srinivasa Iyengar's pamphlet 'Language—life and death' served only to increase the indignation of the opponets. And what was most provoking was the announcement that a book known as 'Greek Myths', written in Telugu prose by Chetti Lakshmi Narasimham, was prescribed as a text book for the School Final Examination of 1911, to serve as a guidance for Telugu composition. The language used in the book was not really *gramya* (vulgar) and was only an apology for modern Telugu. The only innovation was the use of the apostrophic mark to indicate the liasion (a type of vowel *sandhi*), and very few popular expressions current all over the Telugu country were used. It was not so much the text of the book as the preface written by P. T. Srinivasa Iyengar that irritated the opponents. He gave them to understand that modern Telugu was a *living* language and, inferentially, that classical language was *dead*.

The opponents were not sufficiently acquainted with Ramamurti's attainments. His early speeches of 1909—1910 did not show that he had studied with care the Telugu grammars and the Telugu classics. He referred only to the characteristic principles relating to the growth of languages—particularly the principle that language naturally changes from time to time, and change

is the law of life. Appa Rao was known only as the author of *Kanyasulkam* in *gramya* and that dialect might be used in farces as Viresalingam Pantulu had used it for his *prahasanas*. They, therefore, sarcastically remarked that the sponsors of the movement were an Englishman, a Tamilian, and two Telugus who could not write in chaste Telugu—*dushtachatushtayam*, "the wicked four".

"The Greek Myths" appeared as offensive to the pandits, who considered it *gramya*, as the slogan of *Vandemataram* was offensive to the British who considered it as "seditious" during 1906—1912. The orthodox pandits thought that the traditions of the country were attacked one after another; their religion was already in danger, and now the purity of their language was in the same plight. They looked for a leader and found in Jayanti Ramayya Pantulu a champion who could defend the supremacy of the classical Telugu.

A monster petition was submitted to the Government with thousands of signatures protesting against that text-book and the recognition of *gramya* (the contemptuous name given by the opponents to modern Telugu) for Telugu composition in schools and colleges. But the petition exhibited an ignorance of the fundamental principles of languages. For example, it stated that the classical language of the modern *kavyas* had been the same as that of Nannaya without any change, and was bound by the rules of the same grammar *Andhra Sabda Chintamani*, known also as *Nannayabhattiyam*. It ignored the gradual changes in diction, grammatical structure and syntax.

The belief among the pandits was that Nannaya wrote his Telugu grammar first to serve as the *lakshana* ordained by him, and next his *Mahabharata* as a *lakshya*, to illustrate the rules of his grammar.

The University of Madras appointed a Telugu Translation and Composition Committee to suggest the course to be adopted in the light of this controversy. There were on the Committee four members to represent Classical Telugu, and four to represent Modern Telugu, and Prof. M. Rangacharya of the Presidency College, Madras, was appointed Chairman. With the note of the Chairman, a resolution was passed in favour of modern Telugu that "forms that were used in books as well as in speech might be recognised as standard for Intermediate Telugu composition".

The discomfited classicists then prevailed upon the scholars of the Rayalasima to request the University authorities to enlarge the Committee to include representatives of their region so that they could indicate the forms in use among them. The Committee was then enlarged by the inclusion of four representatives of the Rayalasima. But instead of doing the work for which they were appointed, they joined hands with the classicists and gave a strange interpretation to "as well as" in the wording of the resolution. They asserted that the committee's earlier resolution meant to say that the forms to be accepted should be such as were found in books and at the same time were in use when spoken. It is very surprising that this wrong interpretation was not successfully challenged and thrown out. If that were the correct interpretation, there could be no justification for the appointment of representatives of the Rayalasima region, to offer advice about the forms of speech current in that area. Moreover their interpretation would exclude classical forms not now spoken, and spoken forms not found in the classics; the greatest common factor of the two would be then reduced to a limited vocabulary. But there was a majority in their favour and they could pass any resolution. The modernists felt disgusted and left everything in the hands of the classicists, who had thus an easy victory. As a result of the final resolution of the Committee, the syndicate pronounced its verdict in 1914:—"The University of Madras is at present unable to accept what is known as Modern Telugu".

But Ramamurti did not lose heart. By that time he had, sufficiently equipped himself to defeat the classicists in their own field. He toured all over the country, visited all places of importance, particularly the colleges in Andhra, and managed to have committees of scholars to examine the evidence he showed, to establish the usage of the ever-developing new forms of speech in Telugu *Kavyas*. He carried with him a cart-load of manuscripts and books that contained the evidence. He proved how his opponents themselves wittingly or unwitingly made use of the modern forms, which they condemned, in their own writings and how sometimes they bungled by using forms which were not in accordance with either classical sanctity or with modern usage.

By 1919 he became a popular figure in the country. He won the support of many stalwart scholars and pandits who had earlier opposed him. His crowning victory was achieved when Viresa-

lingam Pantulu was convinced of the soundness of his argument and proposed to write a grammar of modern Telugu with the help of Ramamurti's notes. But on account of his unexpected death, he could not do so.

In 1926 Ramamurti delivered a speech for four hours at an annual conference of the Sahitya Parishat of Kakinada which was then held at Tanuku. Stalwart pandits and scholars (including the two prospective poet-laureates) were present. There was pin-drop silence when he was speaking.

He emphasised the following points. The modern Telugu movement is mainly intended for *prose* writing and the refined speech of the educated in society (*Sishta jana vyavaharika bhasha*) should be the ideal; this movement is neither an innovation nor a revolution; it is a revival of the tradition of writing prose that had existed in the age of C. P. Brown until it was checked by Chinnaya Suri, and it was Chinnaya Suri that was responsible for enforcing the archaic language of poetry for prose as well, and for setting back the progress of prose which had been developing on healthy lines; so far as poetical composition was concerned, the tradition of using new forms that developed in the language should be continued, as the poets had been doing in the past; the later grammarians were periodically revising the rules in the light of such new forms, though their work was imperfect and dialectal variations had never been condemned by any grammarian in the past. The poets used them and the lexicons accepted them.

Ramamurti died on the 20th January, 1940. Just a week before that, he delivered his last speech before a small gathering of friends at Madras in a feeble tone, expressing his satisfaction at the progress of the movement. He thanked the journalists for their support of modern Telugu and exhorted them to get it recognised by the Universities and the Government. He was glad to learn that hundreds of books had been written and published in the modern Telugu which he advocated. His speech was reproduced by me and was published in *Prajamitra* on the day he died.

My readers may be glad to learn that, as a member of the Academic Council and Chairman of the Board of Studies in Telugu, I moved the University of Madras to reconsider the verdict pronounced by the Syndicate in 1914 against accepting the modern Telugu for University purposes, and succeeded,

during 1955—58, with the support of my colleagues in the Board, in getting the approval of the University for the use of modern Telugu forms by the Pre-University candidates in their Telugu compositions. It is expected that the three Universities of Andhra Pradesh will, in the near future, follow the example set by the Madras University and that the Andhra Government will do the same. Modern Telugu is steadily and silently gaining ground in the case of school books also, but it is to be regulated, instead of being allowed to drift.

An important point to be noted in this connection relates to the study of the classics in Telugu. The modernists never discouraged the study of the Telugu classics, but, on the contrary, encouraged a critical study of the same. They referred to what was obtaining in England, and said that Telugu students should study old classics like Nannaya's *Mahabharatam*, *Naishadham* of Srinatha and *Vasu Charitra* of Bhattumurti, just as students in England studied Chaucer, Spencer, Shakespeare and Milton. But Telugu students as well as Telugu writers should be encouraged to write their compositions in modern Telugu, as Englishmen would do in modern English.

The part played by Gurazada Venkata Appa Rao in the progress of the modern Telugu movement will be referred to in the next section, as he was a creative artist in modern literature, unlike Ramamurti who was only a student of language and an author of books, all relating to language. Even his essays, though composed in a refined style in modern Telugu, related to language.

CHAPTER X

The Modern Period of Telugu Literature

(During 20th century)

THE MODERN Telugu movement and the new trends in Telugu Literature are erroneously regarded as identical, and the relation between the two is not properly understood by some persons. Modern Telugu movement is practically an endeavour to revive the *status quo ante* Chinnaya Suri, and the new trends in Telugu literature are the results of the influence of Western culture and the study of English literature. Even without the Modern Telugu Movement there could have been a development of the new trends, but much progress might not have been achieved in that direction, for a large number of writers were likely to be scared away by the classical or *Kavya* dialect in which they were expected to write any book. There are ever so many people who have ideas, but they cannot write in that dialect. It may, therefore, be claimed for the Modern Telugu Movement that it gave freedom of expression to the young writers. It has helped the growth of Telugu literature in this century.

While the Telugu scholars acquainted with English literature made experiments on fresh lines, either in classical or modern Telugu, scholars not acquainted with English followed the traditions of the past. They copied the models set by the previous poets for their poetic composition, and the model set by Chinnaya Suri for their prose composition, with the same old themes and outmoded patterns.

Viresalingam Pantulu may be regarded as the pioneer of the new trends, though he did not altogether abandon the old models. He wrote books which represented almost all the new trends viz, novel, story, drama, farce, essay, short poem, literary criticism, biography, auto-biography and history of Telugu poets. There might be a writer here or a writer there who had written previously either a novel or a drama, but there was none previous to him who had covered the whole range of Telugu literature as Viresalingam did.

The following are the new trends in Telugu literature during the 20th century and I shall review their origin and development as succinctly and, at the same time, as vividly as possible:—

I *Poetry* (Short and long poems)

(*a*) Romantic and lyrical poems.
(*b*) Story poems—mainly or entirely narrative.
(*c*) Psalms and hymns; *Padas* and *Geyas*.
(*d*) Elegies.
(*e*) Descriptive poems relating to scenery (landscape) old monuments and ruins, pictures, etc.
(*f*) Paradies and Satires.
(*g*) Nationalistic and Patriotic poems.
(*h*) Poems of ideologies—socialistic, communistic, realistic, and sur-realistic, etc.
(*i*) Spiritual and Philosophic poems.
(*j*) Poems and songs of *Manipravala* type.

II *Prose*

(*a*) Fiction—novels.
(*b*) Short stories.
(*c*) Sketches.
(*d*) Essays—on general topics, literary criticism and historical.
(*e*) Travels.
(*f*) Fine arts, such as painting, sculptures, etc.
(*g*) Books relating to history and politics.
(*h*) Scientific works.
(*i*) Biographies and auto-biographies.
(*j*) Letters and writings of an epistolary character.
(*k*) Lexicons, books of knowledge, and encyclopaedias.
(*l*) History of Telugu poets and literature.
(*m*) Grammars and Philology.

III *Drama and Theatre*

(*a*) Dramas—translations and original.
(*b*) Dramaturgy.
(*c*) Playlets and one-act plays.
(*d*) *Harikathas*.

IV *Appendices*

(*a*) Juvenile literature.

(*b*) Journalistic literature.

(*c*) *Janapada geyas* and Folklore and *Burrakathas*.

(*d*) Poetesses as a special feature.

Before I commence to review these new trends, I should like to enumerate the various literary associations or Academies that have been organized in this country, and describe their activities as briefly as possible. An account of some important independent writers is also given. Their works will be briefly referred to in this section and their place in literature will be determined under the new trends mentioned above. This repetition cannot be avoided, because unless at least a short account of the prominent men of letters is given, their individuality and importance and their wide contribution to literature cannot be adequately appreciated.

CHAPTER XI

Literary Institutions

The Andhra Sahitya Parishad (1911)

It was organised in 1911 by Jayanti Ramayya Pantulu under the main patronage of the Maharaja of Pithapuram with the real object of suppressing the modern Telugu movement, though it was not explicitly mentioned in the aims and objects of the Parishad. It had a good start and was widely welcomed by pandits and scholars who had been eagerly looking for a leader, an association, and a literary organ that could save the time honoured literary traditions which, they feared, the Modern Telugu movement would destroy. In course of time their fears were proved to be unwarranted and in spite of the opposition of the Parishad, Telugu literature has developed on modern lines and the spoken dialect has been extensively used in books.

Except in the matter of hostility to the Modern Telugu movement, the Parishad has rendered great service to Telugu literature in several ways. It collected a good number of palm-leaf and other manuscripts yet unpublished; it started a bi-monthly Journal known as *Andhra Sahitya Parishad Patrika* and published many articles on literary topics and the unpublished books in parts. It built up a good library and secured a spacious office at Kakinada.

The Maharaja of Pithapuram (1885—1964) the founder and patron of the Parishad, was a savant well known for his munificence and patronage of several educational institutions and of poets and scholars. He undertook to finance the publication of a voluminous Telugu Lexicon which was started in 1918. The first volume was published in 1938, and by 1948 three more volumes were published. The last three volumes were in varying stages of progress in the Lexicon Office. The delay was so annoying that the Maharaja closed the office and removed the entire record to Madras. The printing of the last three volumes was entrusted to me in 1952. When after some formes had been printed the Maharaja was unable to finance the further progress of the work, I applied for financial aid to the Government with the permission of the Maharaja and secured substantial help with which the

fifth and sixth volumes could be published and a major part of the seventh and last volume could be printed by 1959.

Jayanti Ramayya Pantulu (1860—1941) was a scholar of English, Telugu and Sanskrit and epigraphist devoted to historical research. He was the leading opponent of the Modern Telugu Movement. He was the editor of the first volume of the *Suryaraya Andhra Nighantuvu* and also the author of several books in Telugu, viz,. *Uttara Rama Charitra*, *Champu Ramayanam* and *Amarukam*—translations from Sanskrit and *Muktisvara Satakam.*

Vijnana Chandrika Mandali was formed at Madras in 1911. It marked the beginning of a new era of high-souled endeavour. The central figure responsible for its origin and development was Komarrazu Lakshmana Rao. He was assisted by Dr. Achanta Lakshmipati and Gadicherla Harisarvottama Rao. The *Mandali* was financially supported by the Raja of Munagala. Lakshmana Rao was familiar with the progress made by the Maharashtrians in their literature. They had by that time published books on several subjects relating to modern culture and an Encyclopaedia. Lakshmana Rao was, therefore, eager to have similar publications in Telugu. He gathered promising young writers and encouraged them to write books entrusted to them. A book on Health and *Ayurveda* was written by Dr. Lakshmipati; a History of the Andhras by Chilukuri Virabhadra Rao; The Biography of Abraham Lincoln by Harisarvottama Rao; a book on Physics by Mantripragada Sambasiva Rao; a book on Chemistry by Vemuri Visvanatha Sarma, a book on Political Economy by Cattamanchi Ramalinga Reddi. Lakshmana Rao himself had earlier written the Biography of *Sivaji.* All these books were published during the second decade of the 20th century. The *Mandali* published also two novels—*Vimala Devi* by Bhogaraju Narayana Murty and *Rayachuru Yuddham* by Ketavarapu Venkata Sastri.

Lakshmana Rao (1877—1927) was a scholar of English, Telugu Marathi, Sanskrit and Hindi, and an ardent student of Indian History. He started writing Telugu books on Indian History and published the first two parts relating to the Hindu and Mohemmadan periods, but could not complete the British period on account of his premature death. His essays (*Vyasavali*) are very illuminating. The *Andhra Vijnana Sarvasvam* which he planned was the first of its kind in Telugu. He was interested in

Epigraphy and made valuable contributions to the advancement of its study in the Telugu country.

A very important achievement of Lakshmana Rao relates to the cultural progress made by the Telugus of Hyderabad. The most prominent cultural institution for Telugus in Hyderabad known as *Sri Krishnadevaraya Andhra Bhasha Nilayam* was founded on 1—9—1901 through the efforts of Lakshmana Rao who secured the co-operation of Ravichettu Ranga Rao and the Rajah of Munagala. From its early stages, Madapati Hanumanta Rao rendered great service to the progress of this *Bhasha Nilayam*.

After the death of Lakshmana Rao this *Vijnana Chandrika Mandali* was revived at Vijayawada by Ayyadevara Kalesvara Rao. Some books on history were published—*America Samyukta Rashtramulu*, *French Svatantrya Vijayamu*, *China Jatiyodyamamu* by Kalesvara Rao, the Travels of Fahien and the *Bauddha Mahayugam* by Veluri Satyanarayana.

Chilukuri Virabhadra Rao (1872—1939) may be regarded as the first writer in Telugu of the history of the Andhras. He was the author of *Jirna Karnata Samrajyamu*, biographies of *Timmarasu*, *Tikkana*, *Srinatha*, *Sivaji* and *Nayakuralu* (the Hero of Palnati Yuddham).

Gadicherla Harisarvottama Rao (1883—1960) was, throughout his long literary and political career, frequently subject to several vicissitudes of fortune. He was one of the earliest to take the M.A., Degree in Telugu, of the Madras University (1906). His first literary contribution was the " A Neglected Emperor Poet " (*Vismrita Raja Kavi Krishnadevaraya*). This had been the theme of the thesis for his M.A., examination. *Abraham Lincoln* mentioned above was his second book of importance. He planned to write a series of books under the caption of the history of the world in Telugu. But his attempt was abortive on account of his political activites and imprisonment. For sometime he was editor of the Telugu daily, the *Andhra Patrika*. During the last twenty years of his life he rendered honorary service to the library movement and the headquarters of the Andhra Library Association at Patamata Lanka—near Vijayawada—is known as *Sarvottama Bhavanam* in his honour. He was one of the editors of the first volume of Telugu Encyclopaedia (published by the Telugu Bhasha Samiti, Madras) along with me and Pratapagiri Ramamurti, and

also of the second volume along with Vasanta Rao Venkata Rao and Vemuri Visvanatha Sarma.

Dr. Achanta Lakshmipati (1879—1961), a distinguished writer, was connected with the *Vijnana Chandrika Mandali* as an associate of Lakshmana Rao. He was an M.B. of the Madras University, but very early in his career as a medical practitioner, he developed faith in *Ayurveda*. Lakshmipati has since then rendered great service to the progress of *Ayurveda* in the country and published several books on the subject.

Andhra Bhashabhivardhani Sangham was started in 1908 at Masulipatam. It published several books including a translation of Mill's *On Liberty* by D. Ramamurti and the lives of *Rammohan Roy* and *Vivekananda Swami*; but it was short-lived.

Andhra Pracharini Granthamala was started first at Tanuku in West Godavari District in 1910 under the editorship of Ayyagari Narayanamurti. Later on, Kovvuri Ramachandra Reddi became the patron of this institution. When Venkata Parvatisvara Kavulu became the editors, it made considerable progress at Kakinada. By 1930 it had published 170 novels and short stories many of which were translations of or adaptations from books in Bengali.

Venkata Parvatisvara Kavulu is the composite name of the twin authors viz., Balantrapu Venkata Rao (1880) and Oleti Parvatisam (1882—1955). Venkata Rao's poem *Ekanta Seva* published in 1922 was at once recognised as a devotional lyric of high quality. Devulapalli Krishna Sastri an eminent poet of the present age, wrote a charming introduction in which he said: " *Ekanta Seva* is to Telugu literature what Tagore's *Gitanjali* is to the Bengali ". *Brindavana-Kanya* dedicated to the Yuvaraja of Pithapuram is the best of the poems of these twin authors. It excels, in poetic merit, the love poems of the poets of Tanjore. The last joint work of these twin-poets is *Ramayana* in a new garb. It was incomplete by the time, Parvatisam died, but Venkata Rao has now completed it. They were the authors of several novels, referred to above, and also of other works which will be mentioned in subsequent sections.

Ramavilasa Granthamala at Chitrada, near Pithapuram in East Godavari District was founded and patronised by Chelikani Lachcha Rao, a landed magnate. The poet who flourished under his patronage was Vanguri Subba Rao. Subba Rao started a

Telugu fortnightly journal *Vasundhara*, in 1915 and wrote a History of Telugu Literature, a critical biography of Vemana, and an account of *Sataka* poets. They are interesting books and though not very authoritative or comprehensive, they contain useful material for reference.

Sahiti Samiti which had its start at Tenali during 1918—1919 has rendered yeoman service to the growth of Telugu Literature on modern lines. It was sponsored by Tallavajjhala Sivasankara Sastri (now Siva Sankara Swami) and his comrade Nori Narasimha Sastri. It gained rapid momemtum when Chinta Bhima Sankaram, Chinta Dikshitulu, Kodavatiganti Venkata Subbayya, Tripuraribhatla Viraraghava Swami, Peddibhatla Purna Sarma, Vajjhala Babu Rao, Kommuri Hanumanta Rao, Kopalle Siva Kameswara Rao, Munimanikyam Narasimha Rao, Peddibhatla Ramachandra Rao, Chamarti Rajasekhara Rao and Komanduri Krishnamacharyulu became members of the *Samiti*. In 1920 their journal *Sahiti* was published. Later on some more members joined the *Samiti* among whom were Devulapalli Krishna Sastri, Vedula Satyanarayana Sastri, Mokkapati Narasimha Sastri, Visvanatha Satyanarayana, Kodali Anjaneyulu, Nanduri Venkata Subba Rao, Nayani Subba Rao, Srinivasa Siromani and others. Ramamurti, the sponsor of the Modern Telugu movement, was next invited to be an honorary member. A little later, Panchagnula Adinarayana Sastri, Adavi Bapiraju, Rayaprolu Subba Rao and Kuruganti Sitarama Bhattacharya also became members. Every one of these members had already made a name as a distinguished writer. Siva Sankara Sastri was the editor of the journal, *Sahiti*. It helped the spread of the modern Telugu movement in the country. Though almost all the members had been using the classical dialect in their writings, they advocated the use of the living dialect and began to use particularly for prose. The journal provided a forum for all branches of modern literature. The writings of Gurazada Appa Rao and Rayaprolu Subba Rao inspired the younger writers.

A short biographical sketch of the leading members of this *Samiti* will enable the readers to appreciate the growth of modern Telugu literature. The *Samiti* was in fact a training ground for many writers of this century. Almost all the members of this *Samiti*—particularly the juniors—submitted their writings to Tallavajjhala Siva Sankara Sastri for his revision. All of them held Sastri in

high esteem and regarded him as their "elder brother" and *Sabhapati*.

Tallavajjhala Siva Sankara Sastri (1892) was born in a family known for scholarship in Sanskrit for several generations. His father-in-law was Neti Subbaraya Sastri, a great Sanskrit scholar. He had therefore, the good fortune of growing up in an atmosphere of culture. He commenced writing in 1911—1912. He learnt Bengali and Hindi and desired to translate into Telugu the best books in those languages. That was the age of novels. His novels were *Jivana Prabhatam* (1914) *Madhavikankanam* (1918) *Kanchanamala* (1923) *Kunkuma Bharani* (1926). Among his poetic compositions, *Hridayesvari*—a romantic poem (1925) is the most celebrated. It won for him the appreciation of a wide public. His *Avedana* (1929) is charged with deep emotion and gives poetic form to his varied experiences. He was particularly fond of writing all verse dramas (*padya* and *Geyanatikalu*) with themes based on ancient history and legend. His translations of *Kathasarit Sagara* from Sanskrit and of the *Jataka* stories from Pali are in the standard modern Telugu.

He is a noted linguist, proficient in Sanskrit, Telugu and English. He is well-versed in Bengali and Hindi and has some acquaintance with Urdu and Marathi. He is interested in the *Sastras*, including *Silpa*. With regard to the style to be used in writing Telugu prose, he is of the view that what is more important is the thought, which must be elevated and invigorating—similar to what is said by Rajasekhara Kavi—"*Utti bise sho kablo, bhasha ja hodu sa hodu*".

Nori Narasimha Sastri (1900) was, like Siva Sankara Sastri, brought up in a family of Sanskrit and Telugu scholars. His father Hanumachchastri and his uncle Gurulinga Sastri were eminent pandits. Narasimha Sastri could, therefore, acquire a good knowledge of both Sanskrit and Telugu in his early years. His study of English literature encouraged him to follow the new trends in Telugu literature and his close association with Siva Sankara Sastri had a beneficient influence on him. Even while he was a student at College, he started writing poems and stories. His *Gitamalika* (1921) was a collection of short poems; *Bhagavata-vataranam* (1923) was a playlet in verse and *Somanatha Vijayam* (1923) a play in prose with the destruction of the Temple of Somanath for its theme. His novels *Narayana Bhattu*, *Rudrama Devi*,

Vahira and *Malla Reddi* written in recent years are based on historical incidents and they reveal his knowledge of Andhra history and his ability to recapture the past. Of these novels *Narayana Bhattu* won him the State award (1949—50) through the Telugu Bhasha Samiti, Madras. He is now engaged in translating *Devi Bhagavatam* as a *mahakavya.*

Chinta Dikshitulu (1891—1960) was one of the earliest short story writers. His *Ekadasi* (1925) is a collection of eleven short stories of outstanding merit. Later on, he published several stories under the caption of *Dikshitulu Kathalu* (stories of Dikshitulu), *Vatirav Kathalu* and *Hasya Kathalu* (stories of fun and frolic). His *Lakka Pidatalu* and *Lila Sundari,* a fairy tale, are very popular among children.

Tripuraribhatla Viraraghava Swami (1892) is a great scholar with proficiency in Sanskrit and Telugu and well-versed in Metaphysics, Poetics and Astronomy. He learnt Bengali and published *Kapala Kundala* (1922) a translation of a Bengali novel.

Vedula Satyanarayana Sastri (1900) was in his early years a student of Sripada Krishnamurti Sastri, late poet-laureate of Andhra Pradesh. His poetry teems with conflicting emotions and feelings. He is essentially a poet of romantic love. His *Dipavali* is a collection of lyrical poems, exquisite in language and deeply moving in sentiment. He is called by his admirers, *Gautami Kokila* (the cuckoo of the Gautami or Godavari river).

Devulapalli Krishna Sastri (1897) was born in a family of pandits and poets. In his early years he was brought up in a scholarly environment, and listened to the discourses and disputations of the Devulapalli brothers, the younger of whom was his father. In his college days he came under the influence of the late R. Venkataratnam Naidu, Principal of the College at Kakinada, whose memory is reverenced as that of a great English scholar and orator, a humanitarian and social reformer. The study of English literature, especially of the Romantic period, the Dawn of new ideals expressed through new trends in Telugu literature, and the short lyrics of Gurazada Appa Rao and Rayaprolu Subba Rao inspired Krishna Sastri in his college days to compose lyrics, which were remarkable for beauty of style and sentiment. *Krishna Paksham* (1925) and *Urvasi* (1929), two collected volumes of his lyrical poems, are his master-pieces. His poems are tinged with melancholy and despondency expressive of the

agony of his soul, while his speeches are enlivening and full of gentle humour. His songs are melodious and appealing. He is justly regarded as one of the sweetest poets in Andhra Pradesh. His introductions to *Ekanta Seva* composed by Venkata Parvatisvara Kavulu is a fine specimen of prose in modern Telugu.

Nanduri Venkata Subba Rao (1895—1958) was a great transgressor of the age-old canons of grammar and poetics. In his songs—*Yenki Patalu*—he used the spoken dialect of the peasant class to which his hero, *Nayudu bava*, and heroine, *Yenki*, belonged. *Yenki* was depicted as an incarnation of innocence, purity and simplicity; and *Nayudu bava*, as an embodiment of sincerity, virtue and tenderness. They were like Venus and Adonis or as Romeo and Juliet, and their love, though human, had a touch of the Divine. The author could sing his songs marvellously and, entertain the cultured classes as well as the common folk. Vedam Venkataraya Sastri who was opposed to the use of the spoken language for serious composition—prose or poetry—listened to his recital with rapturous surprise, embraced him with cordiality, and expressed his good wishes. The songs were later set to music and sung in radio programmes of light music. Some of them are today sung as the theme for dance and *abhinaya*, like the songs of Kshetrajna.

Visvanatha Satyanarayana (1895) is known for his versatile scholarship and poetic talent. He is a prolific writer who uses his facile pen for varied literary patterns, major and minor poems, novels and short stories; plays and playlets; and sketches and essays. His patriotic poems, *Andhra Prasasti* and *Andhra Paurusham* are popular and frequently recited at meetings. His songs, *Kinnerasani Patalu* and *Kokilamma Pendli*, are moving in their lyricism. His elegiac poem *Varalakshmi trisati* expresses his lamentation for his deceased wife in elegant literary style. His earlier short poems *Akasadipam* and *Visvamitrudu-Menaka* are evidence of his trong individuality and vigorised style. He creates new poetic conventions, some of which are interest ng.

Of his novels, *Veyipadagalu* (thousand hoods) shared the award with Bapiraju's *Narayana Rao* in a competition held by the Andhra University; his *Cheliyali Katta* is a praise-worthy novel. Of his dramas, *Anarkali* relating to the popular tragic story of the love of Anarkali and Prince Salim (Jehangir) is the best; his *Nartanasala*

in which the character of Uttara is depicted charmingly is sometimes enacted on the stage with success.

His language is high-flown, and sometimes his poetry is burdened with Sanskrit compounds and out of the way expressions which obscure his thoughts or render it difficult to comprehend them. His style is not uniform; it becomes frequently stilted and pathetic. But these peculiarities have not stood in the way of his recognition as a first-rate man of letters in the modern age.

The Telugu Literary Association (1913—26) and the *Bharati Tirtha* (1926) at Vizianagaram rendered great services to revive the waning glory of Telugu culture and promote the modern trends in Telugu literature. Burra Seshagiri Rao and O. P. Ramamurti were the sponsors of both these institutions, the former being the more active member by virtue of his influence and popularity as professor of English in the Maharaja's College at Vizianagaram. Bhogarazu Narayana Murti and Adidam Rama Rao and some others helped the organization. Narayana Murti had already won a name as the author of *Vimaladevi* a novel, published by the *Vijnana Chandrika Mandali*; he had also published some poems of which *Panduga Katnam* (the festive present) became very popular in those days. Adidam Rama Rao was a great scholar who collected the forgotten accounts of the past Kalinga Telugu poets. The *Bharati Tirtha* was holding annual conferences from 1926 to 1940 which attracted poets and scholars from distant places. Eminent scholars like Gidugu Ramamurti, Achanta Venkata Rao (Sankhyayana Sarma), the Maharaja of Parlakimidi and the Maharaja Vikrama Deo of Jeypore presided over the conferences. The conference was held for four or five days. Scholars read their learned essays relating to Telugu language and literature and poets recited their poems. Prizes and oriental titles were awarded at the conferences to the deserving scholars.

Burra Seshagiri Rao (1884—1940) was a great scholar of Telugu as well as of English. He was the first Telugu Reader of the University of Madras, when the language research branches were opened in 1914. He was the author of *Bobbili Natakam* in which he defended the action of Vijayaramaraju who is generally accused of treacherous intrigue with Bussy in 1756—7. He also contributed several articles in Telugu on subjects relating to Telugu language and literature. He assisted Ramamurti and Appa Rao in promoting the cause of modern Telugu.

The Telugu Bhashabhivardhani and *Vegujukka Granthamala* at Berhampore (1913) were very active for about twenty years; and they have been doing service to promote the development of modern literature in Telugu. Devarazu Venkata Krishna Rao, the heart and soul of the literary activity of those days, was the author of some novels like *Vade Vidu* but he won a name in Telugu literature by his *Sri Krishna Rayabaram* (Krishna's message).

Tapi Dharma Rao (1887) was the leader of the literary coterie of Berhampore when he was a lecturer in Mathematics in the Khallikota college (1913—1916). He had a chequered career, but has been all along rendering service to promote scholarship and modern literature. As editor of *Jana Vani*, a Telugu Daily, he proved himself an able journalist. There were several literary associations started or encouraged by him. *Ragi Dabbu, Dyoyanamu, Bhikshapatram, Andhratejam* are among his poetic contributions. *Ushah Kalamu*, and *Krovvu rallu* are his novels. *Vilasarjuniyamu* and, *Taptasrukanamu* are his dramas. He is also the author of many essays on literary and cultural topics. His *Parijatapaharana Bhavaprakasika* is a scholarly commentary on the classical poem of Timmana, and he has also written a similar commentary on *Vijayavilasam* of Chemakura Venkata Kavi.

Anantapantula Ramalingasvami is a talented poet with an aptitude for tinging his expressions with humour and satire. His *Suklapaksham* contains story poems with descriptions of hilarious and valiant exploits. It is so named as to suggest that while Devulapalli Krishna Sastri presented *Krishnapaksham*, the dark fortnight, he would present *Suklapaksham*, the bright fortnight.

Mandapaka Parvatisvarakavi (1890—1938) was the grandson of the great scholarly poet of the same name mentioned in the previous section. He acquired proficiency in Telugu and Sanskrit and contributed several poems to *Vegu-Jukka* at Berhampore and to the other leading Telugu journals like the *Bharati*.

Navya Sahitya Parishad (1933): By 1932, hundreds of writers advocated the modern Telugu movement and many of them used the living language in their writings which represented almost all the trends of modern Telugu literature. The need for a wider and more comprehensive institution than the *Sahiti Samiti* was felt, to bring together all these modern writers. A preliminary conference of all such writers under the name of *Abhinavandhra Kavi pandita maha sabha* was held at Berhampore, Ganjam District

(then a part of Madras Presidency). Dr. Chilukuri Narayana Rao, presided over the conference. It was then decided to constitute the *Navya Sahitya Parishad* with its headquarters at Guntur. The second conference was held in December 1933 at Rajahmundry under the presidentship of Rayaprolu Subba Rao. That was the occasion for the celebration of the 71st birthday of Gidugu Ramamurti. The *Parishad* then presented to him all his works, which it had printed and published in four volumes, along with a Commemoration volume containing articles in English and Telugu by other scholars.

In 1936 the *Parishad* started a quarterly magazine known as *Pratibha* in which it published articles by modern Telugu writers, which represented almost all the new patterns of literature. Tallavajjhala Siva Sankara Sastri then popularly known as *Sabhapati* was the principal organiser of this *Parishad*. Telikicherla Venkataratnam has been from the beginning not only the Secretary of the *Parishad* but also the heart and soul of the institution as well as the magazine.

Immense service was rendered by a great oriental scholar, Panchagnula Adinarayana Sastri and many others to the successful beginning and the subsequent development of the *Parishad* and *Pratibha*.

Kavita Samiti (1934) was another Association intended to foster modern literature in Telugu. Marepalli Ramachandra Sastri (1873—1948) was the *guru* and the source of inspiration to the young writers of the Visakhapatnam District. With him as the president, this institution was started at Visakhapatnam by his pupils and admirers. Ramachandra Sastri planned a comprehensive Telugu Grammar with Telugu technical terms and a Telugu Lexicon known as Telugu *Nudikadali* (meaning ocean of words) and commenced both very late in his life. He died in 1948 without making any good progress in either of them. Among his disciples, Gobburi Venkata Ananda Raghava Rao, author of the History of Telugu prose and biographies of great scientists, wrote several lengthy articles on the Astronomical interpretation of Vedic hymns. Puripanda Appalasvami is a good Telugu scholar though his mother-tongue is Oriya. He has published the *Mahabharata* in popular Telugu prose; and he recently translated for the Sahitya Akademi the Oriya novels, *Matir Manish* and *Amrit Santan* into Telugu.

Andhra Sahitya Parishad, Hyderabad (1942) with Rayaprolu Subba Rao as the president and Mohammad Khasim Khan as secretary held its first conference in 1942 at Hyderabad under the presidentship of Dr. S. Radhakrishnan. It published some stories by Khasim Khan and a hand-book of Telugu literature (in English) as well as *Navyandhra Sahitya Vidhulu* (New ways in Telugu literature) by Kuruganti Sitarama Bhattacharyulu.

Andhra Sarasvata Parishad, Hyderabad (1949) has beome the centre of activity for the growth of Telugu literature and the spread of liberal education with 180 branches in Telengana and elsewhere. Devulapalli Ramanuja Rao, Pulijala Hanumanta Rao, Parsa Venkatesvara Rao and Narottama Reddi have been the active members of the *Parishad* and they had the co-operation of friends like Burgula Ranganatha Rao, Bhaskarabhatla Krishna Rao, Biduru Venkata Seshayya and Sankara Narayana Rao and the support of Madapati Hanumanta Rao (the then mayor of Hyderabad), Burgula Rama Krishna Rao, ex-governor of U.P., Bukkapatnam Ramanujacharya and Suravaram Pratapa Reddi whose *Andhrula Sanghika Charitra* published by the *Parishad* won the posthumous award of Rs. 5,000 offered by the Sahitya Akademi.

Among the writers of Telangana, connected with the literary associations in this region were also Kaloji Narayana Rao (1914), a staunch nationalist who composed a poem to express his indignation at the terrorism that raged in Hyderabad before the police action. Dharanikota Srinivasulu is regarded as the Munimanikyam of Telangana for his humorous and domestic stories. T. Ramanjaneyulu is famous for his inspiring *Burra Kathas*. Bhagi Narayana Murti (1912) is a musician actor and play-wright. Burgula Ranganatha Rao (1917), Illindala Sarasvati Devi (1919) and Nelluri Kesavasvami (1920) are good writers of short stories. Veldurti Manikya Rao (1918) is a charming writer for children and for the masses. Gadiyaram Rama Krishna Sarma, editor of *Sujata,* has studied the History of Antiquities of Telangana and produced good literature in Telugu on these subjects. Vanamamalai Varadacharya (1912) composed a poem on Potana which exhibits his great scholarship. Khandavalli Lakshmi Ranjanam (1908) with his scholarship of Sanskrit, Telugu and English has written *Andhrula Charitra-Samskriti* and the *Andhra Sahitya Charitra Sangrahamu,* both in Telugu. Kappagantula Lakshmana Sastri

(1919) has written a very interesting *satakam* known as *Ratna Lakshmi Satakam*.

The Progressive Writers' Association (1943) at Vijayawada, though its work was for a time interrupted by the political activities of its Communist members, has done good service to the progress of modern literature in Telugu. The literary activities of its members have produced a great awakening in the country. It could attract even the judges of the Madras High Court, P. V. Rajamannar and V. Govindarajachari, to preside over the literary sessions of a conference held at Madras in 1947. It claims K. Viresalingam, Guruzada Appa Rao, Gidugu Ramamurti, Komarrazu Lakshmana Rao and Kasinadhuni Nagesvara Rao as promoters of its progressive *abhyudaya* creed in the literary field and founders of the new age in literature.

Very useful books have been published in the name of Visalandhra publications such as *Andhra Darsini* as an annual or periodical Directory since 1954, a comprehensive book of information relating to the history, language, literature and the various cultural aspects of the Telugu country.

Among the active members of the literary field were one Kundurti Anjaneyulu (1922); one of the *Nayagara* (aggressive) poets, Narla Chiranjivi (1925) who has written stimulating short stories and playlets for children; Ayala Somayajula Narasimha Sarma (1923) a Sanskrit and Telugu scholar, author of literary essays and short stories, Vasireddi Bhaskara Rao (1914) a play-wright and author of short stories, Etukuru Balaramamurti (1918) a devoted student of History and Politics and author of a short History of the Andhras, Narapareddi Rami Reddi (1918) author of *Asrumala* and *Navina*.

Among the more prominent progressive writers are: Srirangam Srinivasa Rao, popularly known as *Sri Sri*, (1910) is a close student of English literature and modern developments in Russian ideology. He possesses a strong individuality and has produced "revolutionary" poetry; he looks ahead of his times and visualises a brave new world. Theme, thought and expression are all his own. His *Prabhava* and *Mahaprasthanam* are widely read and appreciated.

Srirangam Narayana Babu (1916) has composed short poems depicting hunger and affliction among the poor and the miserable life of the destitutes in society.

There are eminent authors that do not belong to any of the literary associations mentioned above.

Pingali Lakshmikantam (1894) and Katuri Venkateswara Rao (1895—1962) good scholars of Telugu, Sanskrit and English, are twin poets, closely associated as the joint authors of the renowned poems, viz., *Tolakari* and *Saundaranandanam*. Of these, *Tolakari* meaning "early showers" is a collection of their short poems, and the name suggests that they were their early compositions. They are beautiful lyrics which waken an emotional response from the readers. Dr. C. R. Reddi appreciated their poetic talent in his preface to *Tolakari*. With their *Saundaranandanam*, their fame was well established. It is a lengthy poem relating to the legend of Buddha's younger step-brother, Nanda, and his devoted wife Sundari. The theme is from Asvaghosha's poem; but it is neither a translation nor an adaptation of that poem. It shows their superb skill in depicting the emotional experience of the hero and the heroine, and the gradual sublimation of their aesthetic love into spiritual devotion, as the result of the Buddha's precept and example. It had the genuine appreciation of the first Andhra Poet-laureate, Chellapilla Venkata Sastri, their *guru* to whom they dedicated the poem.

Paulastya Hridayam by Katuri Venkateswara Rao is comparatively a shorter poem, relating to the soft corner in the heart of Ravana, as a devotee of Rama. This idealistic conception of the brighter side of Ravana is very elevating, and the theme is handled with the utmost tenderness. Venkateswara Rao translated some dramas of Bhasa, and wrote literary essays.

Lakshmikantam has written scholarly reviews and introductions to ancient classics such as *Ranganatha Ramayanamu*, and *Dvipada Bharatamu*. He translated *Gangalakari* and some other poems of Jagannatha and also published a volume of critical essays under the title *Gautama Vyasamulu*.

Duvvuri Rami Reddi (1895—1949) though not an agriculturist himself, was born and brought up amidst rural surroundings and traditions. By intense study, and the acquisition of modern culture, he could develop his innate poetic talent to commendable heights. From his autobiographical notes we learn that he could compose good Telugu verse by 1915. Though he used the classical dialect for his poetry, he transgressed the old rules of grammar wherever such transgression improved the even flow of the verse. He used to condemn the critics that were devoted to traditional canons of poesy, and once said that the creator deprived

them of the sense of sympathy and of appreciation, and sweetness and tenderness of heart.

Rami Reddi acquired a good knowledge of Sanskrit and translated into Telugu verse Kalidasa's *Ritusamharam* and *Pushpa-bana-vilasam*. He learnt also Persian and translated the Rubaiyat of Omar Khayam under the title *Pana Sala*.

More interesting than these translations are his original poems, some of which are of the type of folk-songs. He could describe rural life in an attractive poetic style. In one of his short poems, he gave an admirable sketch of an old woman who had lost her children and suffered from abject poverty, but did not like to be a beggar and therefore toiled for her bread. By 1921 he was so inspired by the nationalistic movement that he turned his pen to compose the Charka song and other nationalistic short poems. But his *Krishivaludu* was his master-piece. Dr. C. R. Reddi, appreciating this poem said that the poet had presented a beautiful sketch of the cultivators' life and of the intimate relationship between physical nature and human nature.

During 1925—1930 he was bereaved of his loving wife and children and his mind was so dejected that he could not produce expressing joy. His *Bhagna hridayudu* (the broken hearted) belongs to this period of suffering. Rami Reddi was too emotional to submit to unhappiness like a stoic. In one place, he says, addressing his deceased wife, " you stole my heart, steal my memory too ".

His second wife consoled him and helped him to recover his optimism. His *Palita Kesam* (Grey hairs) exhibits perfection in thought and style.

Kavikondala Venkata Rao (1892) is a prolific writer. As Visvanatha Satyanarayana once observed, " he used his pen in all directions; his poems exhibit keen observation of nature and poetic skill, though there is a tinge of the Godavari rural dialect ".

He is a minstrel with ability to sing the Bobbili Ballad like professional singers. He has composed many short poems of the type of folk-songs like *Kalarutam*, *Kumara kantham*, *Koneru*, *Vipra-sandesam*, etc. His poems are partly pastoral and partly lyrical.

Gurram Joshuva (1895): Though a Christian, he has been brought up amidst Hindu traditions and culture. He acquired a good knowledge of Telugu language and literature and served as a Telugu pandit in a High school in Vinukonda, Guntur District. He is a prolific writer with more than 24 works to his credit.

Among his poems, *Firdousi*, *Gabbilam* (bat), *Svapna Katha*, *Mumtaz mahal* are interesting and enlivening. He has also written some dramas like *Rukmini kalyanam*, *Tera chatu* (behind the curtain) and *Mirabai*. His admirers honoured him with *Ganda Penderam* (Golden anklet to his foot) as a mark of eminence in poetic art.

Ganti Jogi Somayaji (1900) has acquired proficiency in Sanskrit, Telugu and English and knows some other Indian languages. His early writings are *Basava Charitra* (1925) poem, *Ramachandruni Hampi yatra* (1930) inspired by Byron's Childe Harold, *Dravida Bhashalu* a comparative study, *Andhra Bhashavikasam* (the development of Telugu).

Korada Ramakrishnayya (1891—1961) is a good scholar of Sanskrit, Telugu and English. In his early years he composed short poems with patriotic themes. But his talent is exhibited more in the field of Telugu linguistic studies, poetics, and literary criticism. He was the author of *Andhra Bharata Kavitavimarsamu*, *Kalidasuni kavita pratibha* and literary essays. He read several scholarly essays at the sessions of the All India Oriental Conferences. *Sandhi*, Dravidian Philology, Dravidian Cognates are among his works of importance.

Nidadavolu Venkata Rao (1904) is a good scholar of Telugu and English. He is a prolific writer. He has written introductions or editorial prefaces to several classical works printed during the last fifteen years. Among his poetic compositions, *Minchupalli Telugu polupu* is the best; it relates to the ideal life in villages. He is the author of *Telugu Kavula Charitra* and the *Dakshina Desiyandhra Vangmayamu*, both Madras University publications; *Udaharana Vangmayamu* with particular reference to *Tripurantakodaharanam*.

Adivi Bapirazu (1895—1952): A lover of beauty and melody from his childhood, Bapirazu began to compose short poems and draw pictures even as a boy. As a student of the Rajahmundry College, he derived inspiration from his *Guru* and his life-long friend, Principal Couldrey, an Oxford scholar and himself a writer of stories in English and a painter with a keen appreciation of ancient Indian painting and sculpture. *Tolakari* was one of his maiden productions during his teens. Highly emotional by nature, he was a loving friend and associate of Kavikondala Venkata Rao and later, of the rising poets of the Romantic school. Bapirazu developed the art of drawing beautiful sketches to illustrate his own poems. He could recite his compositions very

melodiously. They are occasionally broadcast from the Radio stations, "His Master's Voice" has records of some of his poems and songs as rendered by musicians. Bapirazu had an eye for what was beautiful and uplifting and his poems reflect his heart and soul. *Sasikala*, published posthumously on the 1st January 1954, was a collection of 72 poems and songs. *Sasikala* is so named because the author had in his mind Selene, the goddess of the moon who caresses Endymion, a beautiful young man (in Greek mythology), while he slept. Bapirazu as a student, admired Keat's poem and was inspired to compose a song on Endymion in Telugu which appears as the 60th in *Sasikala*. An interesting memento of this poem is a beautiful drawing by Prof. Couldrey which shows Bapirazu sleeping in the Ajanta valley—probably to be kissed by his *Sasikala*.

Bapirazu also wrote short stories, viz., *Anjali*, *Ragamalika* and *Tarangini*, in all of which one can sense the author's love of the beautiful and his rich emotional nature. He also wrote novels—*Narudu* (man) and *Narayanarao*, both of which are social. In *Narayanarao* the author displays his knowledge of many branches of learning—literature, painting, music, dancing, archaeology, medicine, etc. He used the characters of his novels as mouthpieces for the expression of his personal views and tastes. These passages are sometimes, too long and dilatory and interfere with the progress of the story.

Basavarazu Appa Rao (1894—1933): During his short life, he rose to eminence as a composer of lyrical poems and songs. He battled against adversity and frustration of hope but developed an optimistic outlook. His great wish was once expressed in a couplet:—

Pata padu-t-undaga na prani eguna?
Prani dati egu-t-unda pata nota moguna?

It means—

Oh! will my life expire as I sing my song?
Or my song be heard as life expires?

His wish was fulfilled. That is what happened.

Digavalli Venkata Siva Rao, a scholar and writer published

a volume of his songs, only after Appa Rao died. Among his songs, some are on the lips of many young men and girls, such as *Gutti vankaya kuroi bava* in which the sportive girl addresses her cousin and says " I have prepared a brinjal curry, and for spices I crammed it with my love for you ". The other stanzas contain similar sentiments of love. Some songs like *nalla vade golla pilla vade* referred to boy Krishna, the dark coloured boy of cowherds, *ontiga-n-uyyala-l-ugitiva? Krishna!*" (—swinging all alone? O Krishna), *Mamidikommanu allukonnadi madhavi lata okati* (the *Malati* creeper has entwined itself round the mango tree) etc., have been very freely used by the film producers in Andhra. They are melodious even when they are only read out and not sung. The language is itself mellifluous and its sweetness is enhanced by the choice expression of the poet. His *Selayeti ganam* (the music of the rivulet) shows the influence of Guruzada Appa Rao's poetry on him—in language, form and treatment. Of his patriotic and nationalistic songs, the most popular refers to his adoration of Mahatma Gandhi. He used to write only when the inspiration and the numbers came to him.

Rallapalli Ananta Krishna Sarma (1893) studied Sanskrit and Prakrit grammars and poetics and acquired proficiency in Telugu literature. He became an adept in music also. After retirement from service in Mysore, he was employed by the Oriental Institute of Research at Tirupati, and in a few years he became an editor of Annamacharya's songs. He is a sweet warbler in the two fields of *Sahitya* and *Sangita*, and his speech is equally melodious and charming. His *Sami puja* and *Penugonda pata* are simple and sweet; they are always read over and over again with sustained interest. *Tara devi* and *Mira bai* are his other poetic compositions that deserve the appreciation of the readers. *Salivahana Saptasati* is a translation of Hala's Prakrit verses. He has won greater fame as a good prose writer. His essays on Drama are worth studying by all lovers of dramatic art. His essays on *Rayalanatirasikata* show his critical study of *Amukta malyada* and other classics of the time of Krishnadevaraya. His review of *Vemana* is a model for literary appreciation and criticism. It is a delight to listen to his demonstration of Annamacharya's songs which he set to music.

Gadiyaram Venkatasesha Sastri (1897) started his literary career as an associate of Rajasekhara Satavadhani (1888) in

avadhanams. He came to prominence as a poet with a lengthy poem known as *Sri Siva Bharatam*. The theme for this poem was based on Komarraju Lakshmana Rao's *Sivaji* and some other historical works on the subject. This poem won him the State prize through the Agency of the *Telugu Bhasha Samiti* in 1948—49.

Pilaka Ganapati Sastri (1911) is a good scholar of Telugu, and Sanskrit and has learnt Hindi, Bengali, English and French. He has composed many short poems which show his scholarship, depth of thought, fecundity of imagination and felicity of expression. He served not only as a pandit in High Schools but also as assistant editor (1946—49) of an Art Journal, *Andhra Silpi*, and has been working as a journalist from 1949. *Brahmarshi Suktamulu*, *Ratnopaharam* and *Vibhrantamarukam* are some of his scholarly poems. He has written for the Sunday literary supplement of the *Andhra Patrika*, the *Mahabharata* in easy popular Telugu.

Puttaparti Narayanacharyulu (1915) pandit, critic and poet who knows Telugu, Sanskrit, Prakrit, Pali, Kannada, Marathi and is also acquainted with Malayalam. He has composed many short poems, of which *Siva Tandavam* is most thrilling. *Penugonda Lakshmi* is melodious. His *Meghaduta* (not a translation of Kalidasa's) has his own theme and is interesting. He has written several literary essays of which two relate to *Potana Kavitvam*, and they form part of *Andhra Mahabhagavatopanyasamulu*, published by Andhra Sarasvata Parishad, Hyderabad.

Penmatsa Satyanarayanarazu is a poet and scholar. Among his poems, *Ramakrishna* is composed in *dvipada* metre, *Champakamalini Parinayamu* is a poem in pure Telugu; some are *Satakas* and some others are short story poems. His *Telugu Razu* is an autobiography in verse. The talented poet is also the author of essays, stories, and biographies of great men in prose.

Vajjhala Venkatesvarulu is a scholar of Telugu and Oriya. He is a poet of merit. Besides several short poems, he has composed two lengthy poems, *Naukabhangam* and *Amara Vina* as a free adaptation of the Greek mythological story of Orpheus. The former has been translated into Oriya by the author himself. The latter received the State award in 1958.

Gatti Lakshmi Narasimha Sastri is a fine Sanskrit scholar and a good Telugu poet. His translation of *Sisupalavadha* is superior to that of Gopinatha Kavi. His translation of *Mahisha Sataka* is a great feat. He has also translated *Kundamala*.

Boyi Bhimanna (1914): His *Madhubala* is a short poem exhibiting fine sentiments. *Dipavali*, a collection of his minor poems, contains bright flashes of poetic skill. His other poetic compositions known as *Bhimanna Kavya Kusumalu* are published by the *Navya Sahiti Samiti* which was established at Hyderabad in 1952 and has been rendering great service to modern literature in Telugu by encouraging modern writers in several ways.

Kuruganti Sitaramayya (1897—1959) was a great scholar of Telugu, Sanskrit and English. He was held in high esteem in the literary circles of Telangana. He was honoured by the *Navya Sahiti Samiti* in 1957 at one of the sessions of its annual conference, presided over by B. Gopala Reddi who said that Sitaramayya was a Literary *Pitamaha* of Telugu studies in Telangana. In his early years, he wrote *Kathatrayi* and an interesting account of some scholars and poets, as well as a history of the Nayaks of Tanjore and *Vyasalahari* (essays) published in four parts. As a scholar of poetics, he wrote *Alankara-tatva Vicharamu* and as a scholar of metaphysics, *Shad darsanamulu* (the six schools of philosophy) The most useful book for the students of the modern age of Telugu literature is his *Navyandhra Sahitya Vidhulu* (new ways in Telugu literature).

Pillalamarri Venkata Hanumanta Rao (1918) collaborated with his father-in-law Kuruganti Sitaramayya, in preparing the second edition of *Navyandhra Sahitya Vidhulu*. Through his scholarship in English, he acquired a knowledge of western literary criticism and co-ordinating it with the Oriental tradition of poetics, he developed a harmonious method of literary criticism in reviewing the modern trends of literature in Telugu. His *Sahitya Samalochanamu*, *Sahitya Samiksha*, *Sahitya Sampada* are eye openers to both the classicists and modernists. He has raised in them, interesting literary issues and expressed his considered opinion. Among his poems, *Ragarekhalu* exhibits fine sentiments.

Tallavajjhala Krittivasa Tirthulu (1914—1964) son of Siva Sankara Sastri is a Sanskrit and Telugu scholar and has good knowledge of Pali, Prakrit and Hindi as well as English. He collaborated with his father in translating *Kathasaritsagara* into Telugu and is the author of a few Telugu short stories and novelettes; also of *Girvanarupakam*, a work on Dramaturgy.

Potapragada Krishnamurti (1883—1952) was a talented poet who composed in pure Telugu two lengthy poems—*Taridalpu*

dalasari (Vishnu's greatness) and *Erukava* (knowledge) *Marakuva* (Ignorance).

I have left out many other writers of this modern age for want of space, but I shall refer to their works in the next section, dealing with modern trends.

But before I take up the next section I have to present an account of *Mahamahopadhyaya*, *Kalaprapurna*, *Kavi sarvabhauma*, Sripada Krishnamurti Sastri (1866—1960) the second Telugu poet-laureate, and till he passed away the oldest living Telugu man of letters and also the most prolific writer. He was the author of about 200 works representing almost all branches of Telugu literature—poetry, classical and lyrical; drama, social, historical and puranic; prose, essays and biographies. Of his poems there are short poems of one hundred and odd verses and lengthy poems of the *kavya* type of several thousand verses, most of which are translations from Sanskrit. He has a facile pen and composes with rapidity. Generally his original draft could be the press copy. The most admirable literary feat which he accomplished is the translation of the *Mahabharata*, the *Bhagavata* and the *Ramayana* once again—all single-handed, while each of these had required the collaboration of three or more for completion, when they were translated in the previous centuries. His plea for another version of these epics was that the first was not a true but free translation of the original Sanskrit. It is the opinion of several scholars that his translation is in some respects better than Tikkana's though felicity of expression is wanting in Sastri's translation. *Srikrishna Bharatam* is so named because it suggests that the author of this Telugu version is Krishnamurti Sastri. In translating the *Bhagavata* again he says that Potana was unfair to Sri Krishna by making him a *jara* (profligate), *chora* (thief) but his translation does not possess the melody and poetic art of Potana. He wrote some other lengthy poems such as *Ganesa Puranam*.

Of his minor poems, some are satirical, and some are in the so-called pure Telugu. He also performed the strange feat of composing a poem with only eleven letters of the Telugu alphabet. Among his original works, *Madhukara Vijayam* is most interesting. It reads like a novel in verse like *Kalapurnodayam* by Pingali Surana of the last part of the sixteenth century.

Of his dramas, *Bobbiliyuddham*, a historical drama relating to the battle at Bobbili (1757) is the best and is frequently staged.

Kalabhashini is based on a theme from *Kalapurnodayam*. Of his prose works, *Tenali Ramakrishna Charitam* is the best.

He was awarded titles at various stages of his literary career. He has been acclaimed as *Abhinava Srinatha*, which suggests that his poetry has the merits of Srinatha's compositions.

He has been also a journalist. His *Gautami* (1908) was the first Telugu Daily. He held for a time his *Vajrayudha* (thunderbolt) with which he wanted to smite the Modern Telugu movement; but he put it away when he realised that his weapon had been rendered powerless like a Papal Bull in a Protestant State.

CHAPTER XII

New Trends in Modern Literature: Poetry

(a) *Romantic and lyrical poems*

THE NEW trends in Telugu literature, owe their origin and development to the influence of English literature. While scholars of Sanskrit and Telugu, unacquainted with English, followed the time-honoured models and produced literature with the same old themes, the English educated Telugus, like their contemporaries in other linguistic regions of India, experimented with new patterns of literary expression.

Viresalingam may be regarded as the founder of this new school, though he did not give up the accepted style of prose writing in his novels and other works. He wrote books which represented almost all the new patterns of this age—novel, story, drama, farce, essay, short poems, biography, auto-biography, literary criticism and Lives of Telugu poets. He used the *kavya* dialect for poetry and prose, but in the case of prose, the language used by him is very simple and free from obsolete or obsolescent forms and words, and in the case of farces (*prahasanas*) he used the spoken tongue of the characters in the story (dramatis personae).

In the field of poetry, many students of High School and College classes used to compose short poems, either original or translations of English poems. For example, I composed Telugu verses in praise of Queen Victoria on the occasion of her Diamond Jubilee in 1897 in collaboration with my friend, Burra Seshagiri Rao; but they are not worth recording or even mentioning, though we were then awarded prizes. My translation of "Lord Ullin's Daughter" composed in 1905 was later published in *Zanana Patrika* edited by Rayasam Venkata Sivudu. There were in those days more brilliant students who could compose much better short poems. Dr. C. Ramalinga Reddi composed in 1900 a poem known as *Musalamma Maranam* based on a traditional story of Anantapur which won him the college prize while yet a student of the Christian College. A. Ramachandrarao Naidu translated

Tennyson's "Dora" as a short poem in pure Telugu, while he was a student of the F.A. class in the same college in 1902.

Achanta Sankhyayana Sarma composed in 1904 an original lyrical poem, known as *Chandamama* (moon) and it was published in 1905 in *Sarasvati*, a Telugu monthly edited by K. R. V. Krishna Rao at Kakinada. Sarma was one of the earliest to compose lyrical poems. There were many more poets who composed short poems, in the first decade of this century.

All these poems were composed in the *Kavya* dialect, but they did not dwell long in the memory of the reading public, nor were they much appreciated in those early days either by classicists or by modernists.

In course of time, however, there arose two poets who exercised great influence on the modern poets of this age, viz., Gurazada Venkata Appa Rao and Rayaprolu Subba Rao. There was, for some years, an interesting controversy in literary circles. The points at issue were, which of the two was the earliest to start the new trends in modern Telugu poetry, and which of them exerted greater influence on the rising poets of the age. In respect of age, literary standing and culture, it is very clear that Appa Rao, who was born in 1861 and composed several verse-stories during his college days and published his first edition of *Kanyasulkam* in 1897 and the second (revised and enlarged) edition in 1909, was by far the senior of the two. But the admirers of Rayaprolu maintain that Rayaprolu's Telugu poems were earlier at least by a few months, and their influence on the young poets was also greater. The indisputable fact is that both of them wrote independently of each other. In the matter of influencing subsequent writers, there is some truth in the contention that Subba Rao's *Trinakankanam* (The Bracelet of Grass) though composed in 1912, two years after Appa Rao composed his *Mutyala Saramulu* inspired the younger poets more rapidly than Appa Rao's writings. That was a time when the glamour for the poetic dialect of the classic writers was still predominant. Subba Rao's style maintained the standard of the classical language though he violated the rules of old grammar for achieving more grace, while Appa Rao wrote in the living language, flavoured with some expressions of poetic diction. Rayaprolu's poetry was universally appreciated, and the appreciation of Appa Rao's poetry was limited. In course of time, with the awakening of political, social and cultural

consciousness in the country, Appa Rao came to be hailed as one of the *Yugakartas* of the modern age, by virtue of his popular social drama, *Kanyasulkam* and the cosmopolitan and egalitarian ideals extrolled in his songs, poems and dramas. The indisputable fact is that Rayaprolu's poetry is uniformly sweet and beautiful in sentiment, and Appa Rao's poems and songs display greater vigour and majesty of thought. There is also a wide measure of agreement that Gurazada's influence was more powerful over the song-writers like Nanduri Subba Rao, Basavaraju Appa Rao and Adivi Bapirazu, while Rayaprolu was definitely the precursor and inspirer of the *Bhava-kavis* like Krishna Sastri, Nayani Subba Rao, Visvanatha and Mallavarapu Visvesvara Rao. These features will be elaborated in the next section. I shall here present a brief sketch of their life and literary activities.

Gurazada Venkata Appa Rao (1861—1915) was brought up in an atmosphere of occidental as well as Oriental scholarship at Vizianagaram as a result of which he developed in his early years a taste for liberal culture and the fine arts. He had love enough for his country, but warned himself and his friends against narrow parochialism. His poems illustrate his ideals; the real love which one should have for one's own country is expressed in his *Desabhakti* which means—

Blow not thy trumpet indiscreet;
    "I love my country sweet"
Do thou and show a deed renowned
    Give up thy bragging sound;
From gain of thine allot thy mite
    To help thy neighbour's plight;
By country is meant not earth, not mud,
    But men of flesh and blood.
Look not behind to praise the past
    Its best is little, not vast;
Bereft of sloth, go on apace,
    A lag is down in race.

In *Mutyala Saramulu* (garlands of pearls) which contains his musings about life and progress, he sings that if all the world be one house and all distinctions based on colour are effaced, the love that transcends all differences will shower joy abounding,

warring religious creeds will vanish and knowledge alone shine in splendour and the Bliss of Heaven enrich all lands. In his *Lavanarazu kala* (dream) the hero says: "Among men there are just two castes — the good and the bad — and if the good are 'untouchable', I should love to be one among them." In his *Kanya*, a *Vaisya* maiden who sacrificed her life to protect her modesty from being outraged by a king, Appa Rao says, "Fame and disgrace are the only things that survive, as celebrated verse and song". In his *Damon Pythias* (A Roman legend) he extols the love of friends that knows no fear of death

Appa Rao read Viresalingam's works and became an admirer of his earnest endeavours in the sphere of social reform. In order to rouse indolent minds, he wrote his social drama *Kanyasulkam* (the Bride's price) which produced a powerful impression on the receptive readers. The merits of this drama will be further discussed under "Drama" in the next section. Appa Rao had advocated the use of the spoken tongue for literary purposes, long before the modern Telugu movement was organised. His writings, particularly *Kanyasulkam* strengthened the movement, and the success of the movement increased the popularity of his works. He had a remarkably good taste for song and music which is evident in his lyrics — *Nilagiri Patalu* (songs of the Blue hills). The notes in his "Diaries" are proof of his liberal views on life and letters.

His poem *Puttadi Bomma Purnamma* is the crowning piece among his early poems. It is the tragic story of a young girl, *Puttadi Bomma Purnamma* (a statuette of Gold) who had been given in marriage to an old man by her avaricious parents. Purnamma embraces death to avoid the lifelong companionship of her husband. The metre adopted by Appa Rao in his *Mutyala Saramulu* and other songs was a novel feature in high-class literary composition. It corresponds to *misra tala* in music (containing seven matras in a foot 3 plus 4). It is not new to singers of *Janapada geyas* and songs, nor to the Kannadigas who have their *Bhamini Shatpadas*. Its adoption in Telugu verse is, however, a novelty introduced by Appa Rao. In course of time, modern poets including Rayaprolu Subba Rao adopted this metre.

Rayaprolu Subba Rao (1892) was born in a family of pandits. His maternal uncle, Avvari Subrahmanya Sastri who translated into Telugu, *Kavyadarsa* by Dandi, taught him Sanskrit as well

as Telugu. His aunt (mother's younger sister) who had good literary taste and attainments was a source of inspiration in his early years. At her instance, he translated into Telugu verse, Sankara's immortal song *Bhaja Govindam*. While yet he was a student of the upper classes in a high school, he composed in 1909 *Lalita* as an adaptation of Goldsmith's Hermit and it revealed that Subba Rao had in him the makings of an eminent poet. His *Trinakankanam* was acclaimed in literary circles as the prelude to *Navya kavita* (the new poetry) in Telugu literature. Then followed several poems: *Anumati*, a free translation of Tennyson's Dora and *Kashta Kamala*, *Svapna Kumaramu*, *Jada Kuchchulu*, *Andhravali*, *Madhuri darsanam* and *Ramyalokamu*. Of these, *Andhravali* renders homage to the Telugu country and its devoted sons and daughters. There is a marked difference between Appa Rao and Subba Rao in respect of their love for the motherland. While Subba Rao looks to the past for inspiration, Appa Rao looks ahead for action in the present for a great future. In fairness to Subba Rao, it must be recognised that no other Telugu poet, past or present, has given such an elevating picture of the glory of the land in its manifold aspects. *Andhravali* is a collection of 33 short poems arranged under five heads; the second is *prabodham* in which is depicted a vision of India and her culture with special reference to Andhra, in *Pratibhachakram* is depicted the service rendered to the progress of culture by eminent scholars, poets and philosophers, like Rabindranath Tagore, Sarojini Devi, Radhakrishnan, Ramalinga Reddi and Gurazada Appa Rao; in *Sadhu Sodhana*, the poet pays tribute to the Buddha and the Mahatma. The object of Subba Rao is not merely to extol the past, but also to inspire the Telugus of the present and future generations to activity and emulation. *Vanamala* is a collection of about thirty short poems relating to feasts and festivals and the sports and pleasures of children; it contains also elegiac poems touching the demise of Gidugu Ramamurti and Rabindranath Tagore.

Ramya-lokam sums up his philosophy of poetry. "There is no *tapas* other than *bhasha* (language) for the moderns", says Rayaprolu. His prayer is, "May I be born again with sweet Telugu as my mother tongue." He is a great lover and devotee of *Prakriti* (nature). She is his family deity, and the cuckoo his minstrel. His love for Andhra is by no means narrow; his love extends to the whole of Bharat. And it leads him on to universal love,

irrespective of caste, creed or social distinctions. " He is like the fragrant breeze that caresses even the untouchables".

The heroine in *Kashta Kamala* is a rustic girl, handsome like a child of Nature. And she grows up in an environment dear to the poet and in consonance with his ideals. Subba Rao's early association with Rabindranath Tagore, *Andhra Ratna* Gopala Krishnayya and K. V. Lakshmana Rao shaped his outlook on life. The splendid inspiration which he derived from his *Guru Deva* is reflected in his literary achievement.

Subba Rao's *Kanne patalu* (maiden songs) published recently, contains occasional songs which he has been composing for years, to amuse and entertain children. His *Rupanavanitam* is an allegorical drama in which he portrays his ideal of love, as expounded by Anandavardhana. Pure love, unsullied by lust or *Kama* (desire) is what is celebrated in his poems — particularly in *Trinakankanam* the hero and heroine loved one another, but a cruel fate parted them. Since they could not be united in wedlock, they vowed eternal friendship, as a token of which the hero adorned her wrist with a bracelet of grass bathed in tears. They then accosted each other as Brother and Sister. I have rarely come across a poem or a story with such beautiful sentiments.

There is in Subba Rao's poetry a happy reconciliation of the classical style of expression with the modern outlook. His poetic conventions have won the approbation of classicists as well as modernists.

The new poetry (*navya kavita*) that evolved in the second decade of the twentieth century won a high place in literature by virtue of its widening appeal. I happened to meet my friend, G. Harisarvottama Rao at a co-operative conference held in 1920 at Madras. He was then Editor of the Telugu Daily, *Andhra Patrika*. He was in search of a name for this new poetry. We discussed its main features. It was Harisarvottama Rao who then coined the expression *Bhava kavitvam* and I readily approved of it. That very evening he made use of it in *Andhra Patrika*. The name gained general acceptance and the poets came to be known as *Bhava Kavulu*. The distinctive features of *Bhava kavitvam* (as different from classical poetry) are worthy of note. While the classical poets cared for *rasa* (sentiment), *Bhava kavis* cared for *Bhava* (emotion). When some classicists protested against the name *Bhava kavitvam*, on the ground that it would insinuate a lack

of *Bhava* in classical poetry, a modernist justified the use of the name by saying that there was no insinuation in it, and it only meant that the new poets cared more for *bhava* than for *rasa*. Patibanda Madhava Sarma (1911) a modern poet described *Bhava kavitvam* as possessing certain recognisable qualities: *ganayogyam* (fit to be sung), *atmanayakam* (subjective), *vyangya pradhanam* (suggestive), *ekabhavasrayam* (depending on one central emotion) and *laghu rachana* (short composition). This was only a tentative definition. With a few exceptions, the *Bhava kavis* have not generally the depth of scholarship which the classical poets possessed. They do not observe the rules of poetics, prescribed in *Kavyalankara Sastras*; nor do they hesitate to transgress the rules of grammar, and the canons of poetics in the matter of theme or the choice of heroes and heroines. The *Bhava kavis* are interested in portraying contemporary life, and even their personal joys and sorrows, and their success or failure in matters of love or ambition. They would make a rustic youth a hero and a rustic maid a heroine. They would sing their joys and pleasures, and portray their sorrow and distress with sympathy. They prefer themes relating to love, (romance), but while in the case of the classical (*prabandha*) poet, *Rati* (consummation) is the *Sthayibhava* (the principal idea) of the sentiment of *Sambhoga sringara*, the *Bhava kavi* is fond of *Vipralambha sringara*, the feeling or sentiment of love in separation similar to what he finds in Kalidasa's *Meghaduta*. In describing the beauty of women, the classical poet does not hesitate to describe even parts covered on account of modesty but the *Bhava kavi* does not refer to them. Rayaprolu's *Trina kankanam* illustrates these points; he expresses a beautiful sentiment when he pleads that there is greater happiness in separation, and that light following darkness shines better. Krishna Sastri echoes these sentiments in his *Krishna Paksham*.

Diverse are the ways in which love is treated by the *Bhava kavis*: Basavarazu Appa Rao adapts in his lyrics, the words of Tennyson, " It is much better to have loved and wept when it was lost, than to rejoice without having loved at all ". Nayani Subba Rao raises love to the level of pilgrimage to a holy shrine, in his *Saubhadruni Pranaya Yatra* and the lover is hailed as a devotee. Siva Sankara Sastri extols his Lady Love and glorifies the cult of her worship in his *Hridayesvari*. He says: " I dream of thee as my

dearest love and adore thee as my heart's Deity; I love thee as the very deity of my life; thou art the goddess whom I worship and meditate upon, within myself". In his *Kinnerasani Patalu* (a river-damsel), Visvanatha Satyanarayana refers to the brooks and rocks as evoking in him the feeling of love and separation. The song and dance of a love-lorn damsel is felt and visualised when the brook descends from the top of the hill with a rhythmic sound and meanders in dancing poses.

The cult of *Madhurabhakti* prevailing in the country has also influenced some *bhavakavis*. Venkata Parvatisvara kavulu were the votaries of this cult. The seeker after God (the *Jivatma* who longs to be one with the *Paramatma*) is like the love-sick woman in quest of her lover—her Lord. In *Ekanta seva* this type of bhakti is portrayed with great poetic skill by these twin-poets. This reminds me of a song of Tyagaraja, the greatest Telugu *vaggeyakara*. In his song *Rama Sitarama*, he says "Just as a chaste wife is delighted to render service to her husband, I am delighted to celebrate your festivities; just as a creeper entwines itself round the *kalpa* tree, my mind is firmly attached to you and will never leave you". Many other poets of this age portrayed this kind of *madhura bhakti* in their short poems—Basavarazu Appa Rao in his *Virahini*; Adhikarla Suryanarayana Rao in his *Nalup-aina-nemi?*" (what though he be dark in colour?); Peddibhatla Purna Sarma in his *Atma Samarpanam*; Kamarazu Bapayya in his *Vanamali*; Krittivasa Tirthulu in his *Gopika gitalu*; Sankhavaram Raghavacharlu in his *Radha pilupu* (call); Chavali Bangaramma in her *Radha*; Sthanapati Rukminamma in her *Vanamali* and Vattikonda Visalakshi in her *Pranaya bhiksha*.

Nature appealed to classical poets as well as to the modern poets, but there is a difference in their approach. The description of nature made by the classical poets is realistic and objective, while that of the *Bhava kavis* is idealistic, subjective and emotional. Poetic pathos was no doubt expressed by classical poets. Peddana, for example, described the sunset and said that the oppressive reddening of the setting sun was due to his anger at the cruel departure of Pravara after rejecting the intense love of Varudhini; but such emotional expressions are rare in classical poetry. *Bhava-kavis* are not generally satisfied with a realistic description; they find in nature a response to their emotions, and a source of inspira- ion. As Rayaprolu Subba Rao once said, Nature is worshipped

by the *Bhava kavis* as the visible God, just as the sun was worshipped by the primitive people and by the devotees of Surya-cult. Srirangam Srinivasa Rao (Sri Sri) looks upon nature in his *Prakriti Gita* with immense delight and offers salutations to her as the visible deity of his soul. There were, in the past, descriptions of the seasons. *Rituvarnanam* was by convention, one of the eighteen descriptions required for a Prabandha. They were indeed very charming, but they were not related to the emotions of the poet. *Bhava kavis* find in the seasons they describe a kind of inspiration, an awakening, or a response to their emotions. Venkata Parvatisvara Kavulu in their *Sarat Kumari* hailed Autumn as a young maiden endowed with miraculous powers of stopping rains and dispelling darkness. Belluri Srinivasamurti, in his *Rituparidevanam* pours forth his lamentation, as each of the six seasons reminds him of the grief caused by disappointment or failure. Penumarti Venkataratnam in his *Varsha rituvu* welcomes the cloud and the rain which assuage the affliction of the river, caused by separation from her lord, the Sea, in summer. Puranam Kumara Raghava Sastri in his *Sarat* expresses his intense joy in contemplating the moonlit night and its serenity as he sat all alone on the sands of the Krishna river. The mighty rivers, the Godavari, the Krishna and the Tungabhadra inspired the poets of this age to sing in praise of them. To Chinta Dikshitulu, the Godavari is the very mother that nourished the people of the region. Adivi Bapirazu found delight in describing *Varada Godavari* (the Godavari in floods); Kodali Subba Rao in his *Tungabhadra* sings of just pride of the river that she excels in the beauty of the clouds, while dark or raining—hovering over her. Gurram Joshua in his *Akhanda Gautami* addresses the river as an ever living and ever youthful deity, and says, referring to the king Vishnuvardhana and his poet-laureate, Nannaya, "men may exist and depart, but you are eternal". He then narrates the story of the past.

Anything great or small, can lend a theme to the modernists. Venkata Parvatisvara Kavulu sang the affliction of a lily which appeared to them as a young maiden that accused her beloved moon when about to set. Srirangam Narayanababu says in his *Minuguru Mitu* that the tiny glow-worms are taught by nature to twinkle like stars on earth to dispel darkness. Potukuchi Subrahmanya Sastri rejoices at the blossoming *ketaki* flower. Kodali Subba Rao gets inspiration from "Stones"—the pebbles as well

as the rocks, and the inscriptions on the rock pillars, for the history they can tell. The moon has always been the delight of the poets.

We find these emotions in classical poetry also but they were rare and were often lost sight of in the lengthy poems. Moreover there is a vast difference between the classical and modern poets in their mode of expression. *Vyangya*, suggested or implied, in contrast to *Vachya* (expressed in words), and *Dhvani* (the implied sense) as more important than the expressed sense are no doubt regarded by the classicists as essential features of good literary composition; but while they make a sparing use of them, the *Bhavakavi* uses them frequently, and particularly in describing Love to avoid expressions offensive to modesty or decency.

The employment of the spoken dialect as in the poems of Gurazada Appa Rao, and in Nanduri's *Yenki patalu*, the spirit of defiance expressed by Devulapalli Krishna Sastri and *Sri Sri*, the romantic songs of some sensual poets and the comparative poverty of expression and the decadence of thought in the case of the poets of the third decade, have all combined to provoke the classicists to condemn and ridicule the *Bhavakavis* and their *Bhava-kavitvam.* Some poets like Katuri Venkateswara Rao and P. Lakshmikantam did not like to be called *Bhava kavis,* though their poems, like *Tolakari*, were of the best poems of the *Bhava kavis.* Rayaprolu Subba Rao effected a sort of compromise by substituting the name of *Navya kavita* for *Bhava kavita.* There is no doubt some truth in what Akkirazu Umakantam, a good scholar and fastidious critic said: Some poets had confused thoughts and used words without any significance with the result that the readers were at a loss to understand them. But Umakantam was too much of a cynic when he said that he could find no merit whatsoever in any of them. In his introduction to *Palnati Vira charitra* by Srinatha, he said that there had been no good poetry in Telugu literature and he could not appreciate either Nannaya's or Tikkana's works or even Srinatha's other works. He said that *Palnati Viracharitra* was the first poem with an original theme on a level with the great *Mahabharata*, since the heroes of Palnad were according to Umakantam, as valorous as Arjuna, Bhima and Karna, he wished to convey the impression that Srinatha was the Vyasa of Telugu literature. In the same introduction, he pointed out the incorrect use of expressions made by the modern writers. But in spite of these faults, it may be asserted that much of the

poetry of the *Bhava kavis*, and of others who are known as Liberals has won wide appreciation. It has been recognised as great poetry, and dwells long in the memory of lovers of literature.

(b) *Story poems—mainly or entirely narrative*

Bhava kavis do not generally attempt lengthy story-poems, but select an interesting incident or a hero from the *Itihasas* and express their reactions to them. Sivasankara Sastri went further and selected for his theme *Lopamudra* of the Vedic lore and composed a short poem in which she is represented as having appealed to her lord, Agastya, who was always engaged in *tapas*:

"How queer is this! though long I smile,
And wait to have thy grace,
Thou liftest not thy head a while
And show thy winsome face!"

Madhavapeddi Butchi Sundara Rama Sastri composed a poem *Panchavati* with a theme from the Ramayana. *Panchavati* was the place on the bank of the Godavari where Rama spent a long period of his banishment with his wife Sita and brother Lakshmana. The poet was enamoured of the story in his early years, when he was daily listening to the recitation of the poem by his father. And when he developed his poetic art he desired to compose this poem to illustrate the noble qualities of Lakshmana, Sita and Rama. Lakshmana's purity of aim and his devotion to Rama and Sita are portrayed in exquisite verse. The poet invents new poetic conventions; he compares Urmila to the white Ketaki flower, because whiteness indicates purity, and Lakshmana to the coiled cobra because, according to the *Adhyatma Ramayana*, he was an incarnation of Adisesha. The author's language is melodious and dignified.

Gottumukkala Ramakrishna Sastri composed a poem about *Kunti* the mother of the Pandavas. He brings to prominence the character of Kunti and interprets her joys and sorrows and her reactions at the several stages of the development of the main story of the *Mahabharata*. It is not a regular narration of events, but a poetic description of the emotions to a woman placed in the situation of Kunti. The descriptions are very appealing.

Satyanarayana Chaudari's *Mayabhikshuvu* is a fairly lengthy poem of more than two hundred verses. It relates to the story of Bali the *Asura* King who was pressed down to the nether regions by Vamana, the dwarf incarnation of Vishnu. The justification for this punishment of Bali by Vamana was, according to the *Puranas*, the conquest of Svarga by Bali and his overweening vanity, though it was conceded that Bali was of a charitable disposition. The author of this poem holds that Bali was too virtuous to deserve this punishment. Bali's reign is praised by him in glowing terms. He says that if Vamana was reputed to be an incarnation of Vishnu and known for his attachment to Indra and sympathy for his wife Indrani, Bali, the emperor, was renowned for his austerities and charities, and the *Puranas* had unnecessarily condemned Bali. The boldness with which this poet frankly expresses his feelings is admirable. The language is simple and sweet.

The twin-poets, Pingali Lakshmikantam and Katuri Venkateswara Rao composed a fairly lengthy poem known as *Saundaranandam* which may be regarded as a small epic. Though the theme is not quite original, it is developed with consummate skill and charm. The poem was well received by the classicists as well as by the modernists. The language is melodious and chaste; the thoughts are inspiring and dignified. How Nanda was urged by his cousin, the Buddha, to become a Bhikku, how Nanda's wife, Sundari, could not bear separation from her husband and begged for permission to be with Nanda as a Bhikkuni and how the aesthetic love of Nanda and Sundari was finally transformed into wider love for humanity—all this is admirably described by the poets. It was all due to the magic spell of the Buddha. Though the theme relates to the age of the Buddha, their descriptions of events recall the modern message of the Mahatma, who too was a votary of Truth and Non-violence.

Gadiyaram Sesha Sastri's *Siva Bharatam* and Visvanatha Satyanarayana's *Ramayana Kalpavriksham* are also narrative poems but they are of the type of the classical epics and *Prabandhas*. They do, however, exhibit the spirit of the present age. The former relates the heroic deeds of Sivaji which appeal to the patriotic spirit of the modern age. The latter is an old epic retold with modern ideas and sentiments. The main characters are portrayed

in such vivid colours that they inspire the readers and transport them to a higher plane of life and achievement.

Pemmarazu Lakshmipati (1899—1943) was a poet of note. Of his lyrics *Vasantam*, *Grishmam* and *Tolakari* are praiseworthy. They were composed in a fluent and melodious style. His short poems *Bali* (sacrifice) and *Poli* (an old maid-servant) relate to the poor unfortunate characters and move the hearts of even the "wicked rich".

Addepalli Naga Gopala Rao is a good scholar and a talented poet. His *Kadambari* is an adaptation in Telugu verse of Bana's original in Sanskrit. It has won the appreciation of the master poets and critics of this age.

Srinivasa Sodarulu are good scholars of Sanskrit and Telugu and poets of eminence. Their *Sabari* and *Orugallukota* are based on themes respectively from epics and historical narratives, and they are emotional, and contain picturesque descriptions. The section, *Bharata nari hridayam* in *Orugallukota* relates to the heroism and sagacity of Rudrama Devi and is very inspiring. *Sabari* contains melodious and affectionate expressions consistent with the nature of Sabari and Rama.

Pratikaramu by Velamuri Venkata Subrahmanya Kavi is a good poem with an old theme from the Puranas. It is presented on new lines with modern proverbial expressions.

Saranarthi by Ballamudi Sita Ramamurti is an original poem relating to an incident during the political unrest in the Punjab. It is full of pathos.

Mudigonda Jvalapatilinga Sastri's poem *Rajaraja* (Duryodhana) is no doubt based on the story of the *Mahabharata* but the author's interpretation is new; he justifies the conduct of Duryodhana as a monarch. The style is elegant.

Undela Malakonda Reddi (1932) is a precocious and talented poet. Among his several poems, *Vivekananda* (1952) and *Kranti-chakralu* (1959) display his poetical talent. The latter is a collection of 26 brilliant short poems relating to varied topics. Every little thing suggests to him a poetic thought. It is remarkable that he composed a poem, *Netaji*, in 1946 when he was only 14 years old.

Vakkalanka Lakshmipati Rao's *Parijatasaurabhyamu* is based on the well-known episode in the *Bhagavata* and Nandi Timmana's *Parijatapaharanam*, but Lakshmipati's poem is so artistically developed that the resentment of Krishnadevaraya vanished and

Tirumalamba's offence came to be recognised by the king as a figment of his own imagination. The poem is in simple language with melodious expressions and charming ideas.

(c) *Psalms and Hymns*: *Padas and Geyas*

By Psalms and Hymns is meant the metrical versions in Telugu of the sacred songs or hymns, not only from the book of Psalms of the Old Testament, but also other sacred songs of the Christian faith. They were composed by the Telugu poets who embraced Christianity. The Book of Psalms, known as *Bodhana Kirtanala Pustakam*, was published by the Madras Auxiliary Bible society in 1845 and a smaller book known as *Kirtanala Pustakam* was published in 1961. Hymns, other than Psalms, had been published earlier. From a catalogue of the Telugu Books in the library at the British Museum, we learn (vide p. 74) that Telugu Hymns in English Metres, and *Kirtanalu* (edition by J. S. Wardlaw)—third edition, revised throughout and enlarged—was published by the South India Christian School Book Society at the Scottish Press, Madras in 1857. In the same catalogue, under Downie (Annie H) vide p. 59, mention is made of " Telugu Christian Lyrics, selected and reduced to music from the native airs, together with a number of translations of English hymns, with their English tunes, for the use of Telugu congregations—American Baptist Telugu Mission, Madras, 1896 ". The names of the authors are not noted but one may be sure that the songs were composed by Telugu poets of the type of Purushottam Chaudari, Telugu Christian poet, who composed melodious lyrical songs during the last decades of the 19th century. During the twentieth century, Telugu Hymns, edited by D. Downie (third edition) was published by the American Baptist Telugu Mission, Madras in 1910.

The Brahmos also got some songs composed for the use of their congregations. The Prarthana Samajam's *Brahmo Gitamulu* was published in 1889 by the Secretary, South Indian Brahmo Samaj. Even non-Brahmos like Vaddadi Subbarayadu of Rajahmundry were encouraged by Viresalingam Pantulu, a staunch Brahmo, to compose some songs to be sung at congregations of the Brahmo Samajams in the Telugu country.

Padas and *Geyas:* Long before the twentieth century, *Padams* or *kirtanas* were composed by Gopanna (Ramadas) of Bhadra-

chalam, Kshetrayya, Tyagaraja and a few other *Vaggeyakaras* (singers of their own songs). The first and third were devotees of Rama and there was little scope for *Madhura Bhakti* (devotion to the lord as Lover); but Kshetrayya's *Muvva Gopala Padamulu* are of the type of Jayadeva's *Gita Govinda* (*Ashtapadis*) and are therefore, full of such sentiment. Jayadeva's *Ashtapadis* were translated into Telugu as songs by Raja M. V. Appa Rao of Vuyyur during the second and third decades of this century. Many poems of the modern poets were composed in *matra* metres and they can be sung as songs. Regular songs of the type of Tyagaraja's songs have been also composed by modern *Vaggeyakaras* like G. Simhachalam. Popular songs are composed for the screen, year after year, for the Telugu pictures by Samudrala Raghavachari and his son, Devulapalli Krishna Sastri, Kosaraju Raghavayya Chaudari, Sri Sri, Arudra and several others; and they have been recorded by the gramophone companies. Some of them like *O! Meghamala!* by Krishna Sastri are frequently recited. Some nationalistic or patriotic songs like *Ma-Tenugu talliki malle pu danda* and *Trilinga desam manadenoy, Telungulante manamenoy* by Paidipati Subbarama Sastri (1918) are very popular and are on the lips of many.

Subbarama Sastri is coming to prominence with his scholarship and poetic talent. His *Nritya Bharati* contains *geyas* relating to *Dasavataras* and *Vaggeyakaras*.

Balantrapu Rajanikanta Rao (1920) is a scholar and poet whose *Satapatra Sundari* is a collection of hundred short poems and *geyas* in Telugu. His *Vaggeyakaras* gives a detailed account of the composer-musicians in Telugu. Both these books won the state awards through the agency of the Telugu Bhasha Samiti, Madras.

Akkirazu Venkatesvara Sarma's *Sringara Tarangini* is a short poem of 105 verses, each of which illustrates a particular type of the moods of the Nayika-Nayakas.

(d) *Elegies*

There were stray verses like Srinatha's *Kasika Visvesu kalise Vira Reddi* and Peddana's *Manucharitram-bandukonu vela* which were elegiac, but regular elegies came to be composed as the result of contact with English literature, in the last decades of the

twentieth century: translations of English elegies as well as original elegies were composed by Telugu poets. Vavilala Vasudeva Sastri composed two elegies, *Pitraradhanamu* and *Rukmini Smaranamu* the former in memory of his father and the latter on the death of his wife. Vaddadi Subbarayadu composed two elegiac poems, *Sati Smriti* and *Suta Smriti* on the death of his wife and son respectively. B. Bapayya Sastri's *Putra Sokamu* (1902), Adinarayana Murti's *Preyasi Smriti* (1904), D. Jagannatha Rao's *Mitra Smriti* (1910) are some of the early elegies of this century. Later on, Duvvuri Rami Reddi, Visvanatha Satyanarayana and Madhavapeddi Butchi Sundara Rama Sastri composed pathetic elegiac poems, when each of them lost his wife. Rami Reddi, naturally an emotional poet,' wailed without restraint. Satyanarayana had philosophic fortitude and Sundara Rama Sastri passed through an inward struggle to attain peace. Their elegiac poems are most appealing to the readers. Basavarazu Appa Rao's *Yamuna Santvanam* on the death of *Andhraratna* Gopala Krishnayya is, though short, very moving. Peddibhatla Ramachandra Rao's *Ravindra Niryanam*, Bharatula Markandeya Sarma's *Ravi Babu*, and the songs and poems relating to the tragic end of Mahatma Gandhi are not regular elegies but are elegiac in character. Addepalli Naga Gopala Rao's *Asrutarpanam* touching the demise of poet Lakshmipati is short and appealing.

(e) *Descriptive poems relating to scenery (landscape), old Monuments and ruins, pictures, etc.*

Some short poems like *Godavarimata*, Gurram Joshua's *Akhanda Gautami* etc., were mentioned under lyrics. Gurazada Appa Rao's *Nilagiri Patalu* are descriptive poems relating to the scenery round about Ooty (Udakamandalam). Desirazu Krishna Sarma's *Sandhya Ragini* is an address to the " Lady Dawn " with descriptions of nature, and tender emotions expressed in reflective mood. Komanduri Krishnamacharyulu in his *Pushpandhayamu* addresses the bee and describes the flowering trees of the garden. Adivi Radha Vasanta in her song *Vasanta* presents a short and sweet description of the season of spring. Rallapalli Ananta Krishna Sarma's song *Penugonda Konda* is a lyrical description of the hill at Penugonda with recollections of past historical glories. Ganti Jogi Somayaji's *Ramachandruni Hampiyatra*, composed like Byron's

Childe Harold contains descriptions of the old monuments, in ruins, at Hampi and exhibits a harmonious blend of the ideas and sentiments expressed by Western and Indian poets. Kodali Subba Rao composed a poem on the same subject and it is regarded as a charming poem of great merit.

Vidvan Visvam's *Pennetipata* reflects the physical features and the life of the people in Rayalasima. It is no doubt a story poem with a very pathetic theme but is composed as a lyric. It deals with the hardships of a poor rustic husband and wife, their immortal love, their life of misery and their tragic end.

Setti Lakshmi Narasimham composed poems relating to Ravi Varma's pictures. They were like a commentary on them. What Ravi Varma had portrayed in colours was translated into words by this poet.

(f) *Parodies and Satires*

A parody is a humorous imitation of a serious piece of literature. The war imagined to have been waged between the rats and the frogs is a parody of Homer's Iliad. Yallapantula Jagannatham wrote his poem as *Gadela Gandadu* and *Kappala Mindadu* (The barn hero, rat, and the frog hero) in imitation of the English parody. It was a splendid success because he made a keen observation of the nature of the rats and frogs and the several varieties of both the species, and developed a plot in imitation of the war of the Trojan and Greek heroes. There are, stray verses of the nature of parodies composed by a few modern poets. For example, Machirazu Devi Prasad composed a verse as a parody of Vedula Satyanarayana Sastri's verse referring to the melodious notes of Krishna's flute. Satyanarayana Sastri said:—

"The sweetness of the divine nectar
The mildness of the sweet moonlight

And the fragrance of the mild breeze
Are O! Gopala! in the melody of your flute"

Devi Prasad said referring to a sauce made by Buchchamma a woman cook:

"The sweetness of the divine nectar
The mildness of the sweet moonlight
And the fragrance of the mild breeze
Are O! Buchchamma! in your raw tamarind sauce"

Jalasutram Rukmininatha Sastri is generally known as *Parody Sastri* because he composed many verses in imitation of the bathetic verses that appear in the poetry of Visvanatha Satyanarayana. Rukmininatha Sastri sometimes very cleverly culls together parts of different verses of Satyanarayana's composition and fits them into a verse, which besides satisfying the metrical rules makes some sense. He also composed some other verses imitating the verses of his other contemporaries.

(g) *Nationalistic and Patriotic Poetry*

Poems that had been composed in praise of our Bharat and of our Telugu land prior to the Congress movement have been already noticed. I shall here mention those that were the outcome of the political and nationalistic movement. Balijepalli Lakshmikantam, Garimella Satyanarayana, Madhavapeddi Buchchi Sundara Rama Sastry and some others poured forth their love of the motherland in short poems and songs which appealed to the cultured as well as the unsophisticated. Balijepalli Lakshmikantam's *Svarajyaratham* and *Svarajyasamasya* were very inspiring. He described in them the nature of the political movement—its origin and development, the service rendered by Bal Gangadhar Tilak, the entrance of Mahatma Gandhi into the political arena, his call to the people and their awakening to a sense of their duty to the country. Garimella Satyanarayana's song commencing with *Ma-k-oddi tella dora tanamu* ... spread like wild-fire throughout the Telugu country and was recited by hundreds of people during 1921—1923 and by non-Andhra political prisoners who were the poet's comrades in jail. It means "We don't want this white government", white stands here for the British. He composed some more songs of a similar nature. He was imprisoned for sedition and his songs were banned, and those that sang them were likewise imprisoned. He was a graduate and gave up his studies while he was undergoing training at Rajahmundry. He could get no job and was reduced

to abject poverty. He composed, even during his days of starvation prior to death, verses in *matra* metre as a free rendering of *Bhagavat Gita*.

Madhavapeddi Buchchi Sundararama Sastri was a gifted composer of nationalistic songs, who could also sing them most melodiously. He attracted large crowds and, when he began to sing, there used to be perfect silence in the gathering. His speeches as well as verses were usually flavoured with a touch of humour. He belonged to an orthodox family but was very forward in leading the movement against "untouchability." Just a line to illustrate his humour:

Antaranivarevaro karu, ma
venta ranivare............

It means "they are the untouchables who do not follow us......"

There were during 1930—47 hundreds of such songs relating to the fight for independence, and the movement against untouchability and the uplift of the down-trodden Harijans. We do not know the names of the authors, nor were the authors eager to have their authorship publicised. Their songs have become public property. During those days, bands of patriots were awake at early dawn, and marched along the streets, singing the "songs of awakening." They were melodious as they were sung in the appropriate *raga* of *Bhupala*. Just a stanza to illustrate such a song:—

Melukonumi! Bharata putruda!
Melukonumi! Sujana mitruda!
Melukonumi! Sat-charitruda!
Melukonavayya! Vatsa! Meluko!

Meluko or *Melukonumi* means "wake up thou (from sleep)" and other words are Sanskrit equivalents which Telugus generally use and understand. Hundreds of songs were composed in praise of Mahatma Gandhi. Basavarazu Appa Rao said in a song "What though our Gandhi wears a loin cloth? What though he is born a *Vaisya*?"

Somarazu Ramanuja Rao, Sripada Krishnamurty Sastri, Marepalli Ramachandra Sastri, Adivi Bapirazu, Sivasankara

Sastri, Abburi Ramakrishna Rao, Vedula Satyanarayana Sastri and several other poets composed poems or verses to promote nationalism. Women also encouraged the movement in several ways, and of them Maganti Annapurna, Unnava Lakshmibayamma were prominent. Puttavarti Kanakamma composed a fine poem in praise of Kasturba.

Some poets of this period thought of writing about the great heroes of the past who had fought for political freedom. Of them Durbhaka Rajasekhara Satavadhani (1888—1957) who wrote *Ranapratapasimha Charitra* as a lengthy poem in the classical (*prabandha*) style was the foremost. After serving as a clerk in the District Munsiff's court at Proddatur (Rayalasima) he responded to the call of Mahatma Gandhi, resigned his job in 1921, and worked in the nationalist movement. Although he had already made a name as a poet and *satavadhani* by composing some poems like *Viramati Charitram* (1916) it was only after he resigned his job that he came to prominence as an author of great merit. He was honoured at several places and was the recipient of many titles. Chellapilla (the first Telugu poet-laureate) paid him a handsome and well-deserved compliment: "This *Ranapratapasimha Charitra* deserves to be widely read like the Epic *Ramayana*... Among the modern poets, he must be reckoned as the first in merit and he is not an ordinary poet". This poem describes the struggle of the Rajputs to be independent of the Moghul suzerainty, the surrender of some of them, the futile attempts of the Moghuls to win over Rana Pratap, the fall of Chittor, the life of privation led by Pratap, his family and followers and Pratap's noble traits, his magnanimity and fortitude. The descriptions arrest the attention of the readers, inspire the young men to fight for freedom against odds, even as Pratap had done.

Gadiyaram Venkatasesha Sastri who had been an associate of Rajasekhara Kavi in his *avadhanams* (1912) composed his *Siva Bharatam* (life of Sivaji) with the same patriotic outlook, and it was appreciated by great poets and scholars like Veturi Prabhakara Sastri and R. Ananta Krishna Sarma.

(h) *Poems of Ideologies—Socialistic, Communistic, Realistic and Sur-realistic, etc.*

Some young poets who felt fed up with conventional poetry sought new ideologies for their poetic inspiration. They could find in the post-war literary tendencies in Europe (1920—39) what they wanted. Imagism, Impressionism, Futurism, Dadaism, Expressionism, Cubism, Symbolism, Realism, and Sur-realism and such other -isms attracted them. Some of them evinced interest in the progress made in Russia by the Soviet Government, and in the great power developed by the Communists. The young poets that had been inspired by these developments wrote their poems and sang their songs defying all opposition in the country. They are modestly called *Abhyudaya* (Progressive) writers.

In 1932 a Telugu Journal known as *Jvala* (flame) with Muddu Krishna as editor, came into existence. The name is symbolic. The editorial announcement was bold and frank. It said: "We have become effeminate in life, thought, expression and deeds; we are like frogs in the well and like the owls that close their eyes against the sun light. Change is inevitable, in our *dharma*, our society, our concepts, our language. We encourage revolt in all spheres of activity. We shall publish, in this journal, writings that contain fresh and inspiring thoughts... "

Srirangam Srinivasa Rao (Sri Sri) was the leader of this movement and has been hailed as a *Mahakavi*. He was in the beginning one of the *Bhavakavis* but in course of time parted company with them. He declared:

"We have no walls
Unrest is our life
Agitation is our breath
Rebellion, our philosophy......"

Sri Sri and his followers have been rebels in language, metre, form and ideas; they would rebel against the time-honoured conventions or any authority which became effete or hampered freedom of thought and expression. Sri Sri and others of this school do not hesitate to mix up English and Telugu expressions in *manipravala* style. Just a few stanzas to illustrate Sri Sri's poetry:—

"Charlie Chaplin, Joseph Stalin,
Walt Disney, George Hugnet,
Greta Garbo, Pirandello
Itivala ma Inspiration"
"Sigmund Freud, Harold Lloyd
Albert Einstein, Jacob Epstein,
Hareen Chatto, Gi Ram'murti
Itivala ma Inspiration"

Itivala means "recently" and *ma* means "our".

Maha Prasthanam is one of the best poems of Sri Sri. Gudipati Venkatachlam, a scholar, free-thinker and author, wrote a fine introduction to this poem in which he says that Sri Sri endeavours to destroy the old order of life with all its out-of-date conventions, customs and traditions. An ardent and even hectic desire to build a new world is the foundation of his poetry.

Sri Sri has had some followers and many admirers. Arudra, his nephew and follower, is equally brilliant and has composed some poems of that type. Pattabhi has gone a step further in this matter and written *Fidel ragala dazan.* Sri Sri wrote an introduction to this book, in which he says, "The poet is the harbinger of independence in all spheres and he generously bestows freedom. The dictates of the metrical rules are out of date. It is only the outburst of the poet's emotions that should determine the metrical form. The modern poet abhors imitation. New forces should have a new garb".

Sri Sri's poems contain inspiring ideas and though they are expressed in an apparently chaotic way, there is "some method in that madness". Disgusted with the prevailing order of things in this world, he cries:—

'*Maro prapancham, maro prapancham*
Padandi podam, vinabadaleda?
Maro prapanchapu Jalapatam?
Urakandi, urakandi munduku"

It means,

Another world, another world,
Come on, we'll go; Haven't you heard?

A cascade of another world!
Forward! and leap ye, leap!

In his song, *Advaitam* he sees oneness between height and depth:—

" *Anandam Arnavamaite*
Anuragam Ambaramaite
* * * *
Prapanchamunu Parihasistam
Bhavishyamunu Paripalistam ".

It means,

" If " Ananda " be the sea
And " Anurāga " be the sky
We shall decry the world
and rule over the Future "

Veteran scholars like Tapi Dharma Rao also were enamoured of Sri Sri's new verses. Visvanatha Satyanarayana, who presided over an annual conference of the *Navya Sahitya Parishad* in 1940, embraced Sri Sri with tears of joy in his eyes and blessed him. Dharma Rao himself composed a short poem in which he described the woes of the poor and starving people of the country. Prayaga Kodanda Rama Sastri, a scholar of Sanskrit and Telugu composed some verses in which he wondered how men reduced to abject poverty and obliged to " eat pebbles and drink the water of the rivers " could move alongside of the sons of the rich. Kundurti Anjaneyulu said: " I cannot live as a slave to the innumerable castes and creeds; I would rather be born again as a teacher to educate the society ". Anisetti Subba Rao desires to crush, under the wheels of the progressive car, the rulers who play with the heads of the labourers, cut off and used as foot-balls. Narla Chiranjivi says " The chains which have kept us in bondage for many ages must be broken ".

The Progressive writers encourage progressive trends in all spheres of human life and activity—social welfare, political freedom, the effacement of caste and creed, and banning of religious conflicts. Potlapalli Rama Rao praises the proletariat as the very essence

of the world and wails that it is suppressed by the arrogant rulers, the blood-sucking rich—the landlords and the factory owners. Kaloji Narayana Rao is kind and gentle, but ferocious in attacking tyranny and cruelty. He contrasts the places of happiness and misery with poetic fervour in a verse which means:—

Heaps of food are there at distant places
While pangs of hunger are here heard;
Stores of wealth are there in mansions high
While large families are here in want;
Opportunities are there beyond our reach
While needs are here without amends.

Devulapalli Ramanuja Rao says that the songs of no other poet attracted the people of Telangana so much as those of Kaloji. Kuruganti Sitarama Bhattacharya says that Kaloji is the second Garimella. Dasarathi Krishnamacharya, a young and brilliant poet of the present generation, even excelled Sri Sri in poetic talent and the outpouring of progressive ideas. He says that time is waiting to attack them from an ambush and devour the bandits, who robbed the poor of what they earned with the sweat of their labour, and of what they were eating for bare sustenance.

With a few exceptions, the Progressive poets generally have no regard for correctness of expression or consistency of thought; some of them are eager to use lengthy Sanskrit compounds—correct or incorrect, which do not appeal to the masses for whom they are apparently writing.

Bellamkonda Ramadas (1923) has passed through several ideological phases. One of his earliest compositions, *Smasanam* a doggerel addressed to Siva, shows some promise of poetical talent. In course of time he became a Progressive poet of an aggressive type. He hates the present social order which according to him, "has blind-folded our eyes and has dug under our very feet a well of swords and he vows to destroy it." He inspired his friends like Anisetti Subba Rao, to contribute to a series of writings published under the caption of *Nayagara* which implies that their writings have the force of the Niagara Falls.

The frightful and tragic movement of the Razakars in Telengana produced many poets of the *Abhyudaya* or the Progressive type. Dasarathi's *Agniparvatam* (volcano) erupted with thundering

sounds of fury when the Razakars massacred the innocent people and plundered their property. To his *Agnidhara*, Devulapalli Ramanuja Rao wrote a scholarly introduction in which he says Dasarathi is the poet who could give prominence to the problems of the down-trodden poor.

Avantsa Somasundar (1924) commenced with attacking the tyranny of the bourgeois and declared his desire to build a world of *Kuchelas* on the ruins of the *Kuberas*. He held for a time his *Vajrayudham* to vanquish Nazism in the land of the Nizam. He condemns even God and says, " He is a wretched god of stone with a stony heart and bereft of the sense of hearing, because the rich have purchased him and poured into his ears molten lead ".

There are some poets whose poems are pastoral or emotional. They may be reckoned as *Bhavakavis* but they exhibit the spirit of the progressive writers. Gangula Sayi Reddi's *Raitubidda* (the cultivator's child) seeks to rouse the cultivators of the rural areas by telling them that the crops they raise feed the blood-sucking rich. Nagabhairava Sivarama Krishna appears in his *Vidyullata* (The lightning streak) to be partly a *Bhavakavi* and partly a poet of the *Abhyudaya* school.

Srirangam Narayana Babu (1906) is both a *Bhavakavi* and a progressive writer. *Kapalamoksham*, *Kitikilo dipam* (a light in the window sill), *Uravatala* (outside the village) *Gaddiparaka* (a grass blade) are some of his short poems. He is an adept in describing gruesome scenes of social life.

Bhagavatula Sankara Sastri (1925) popularly known as *Arudra*, his pen-name, is a nephew of Sri Sri, who extols the former's poetical talent by saying " Now that Arudra has come into the field of progressive writing, it does not matter if I retire from it ". Arudra has no doubt remarkable poetic talent but he is not half so brilliant as Sri Sri, in either ideas or expression.

There are many more poets of some merit that have to be mentioned under Progressive writers, but I have no space for them here. I should like to close this section by presenting extracts from the opinions of great scholars on this subject.

Herman Ould, International Secretary of P.E.N. Free Press says (19–11-1945) " I do not believe in creative writers using their gifts for propaganda ". Dr. S. Radhakrishnan says, " Many of our modern works take shape in our wits, not in our souls. They have technical skill, intellectual power, but do not have that

inspiration, that rare adequacy of mind which is essential for great art."

M. Ramanujarao Naidu says, "there is emotion but no poetic art to express it". Sivasankara Swami expresses the same view and adds that the similes are vulgar. I repeat what I remarked fifteen years ago, that "much of this ultra-modern poetry cannot live long. What is written for the nonce is forgotten soon after the occasion is past".

The little poetic merit which we may find in poems like Desirazu Krishna Sarma's *Dayyala Pendli* (the marriage of the devils), Jammalamadaka Suryaprakasa Rao's poem relating to gruesome scenes of massacre and bloodshed is obscured by the bewildering themes they have selected.

There are, however, some poets who, as occasion arose, became ultra-modern, but by virtue of their scholarship, culture and taste, have continued to be the authors of poems which have a lasting value, viz., Puripanda Appalaswami (1901), Mallavarapu Visvesvara Rao (1906), *Prasanna kavi* Sankarambadi Sundarachari (1914), Indrakanti Hanumat Sastri (1911), Patibanda Madhava Sarma (1911), Puttaparti Narayanacharya (1915), Raghavachari Sampatkumar (Sampat, pen-name) (1917).

Puripanda Appalaswami's poems (romantic) were translated into English and published in *Triveni*. Inspired by Devulapalli Krishna Sastri, he wrote *Bhavakavitvam*; and inspired by Sri Sri, he became an *Abhyudaya* and ultra-modern poet. He has rendered greater service to Telugu literature by translating some of the best works in modern Oriya literature.

Mallavarapu Visvesvara Rao is a product of Visvabharati and a poet of romanticism. In the heydey of the progressive movement, he wrote many poems, some of which were published in *Pratibha* with the pen-name of *Hri Hri*. His *Madhukila*, a collection of romantic poems, is as the name indicates, sweet in thought. Another is *Kalyana Kinkini*. By nature he is tender hearted and very emotional. But when he gives way to impulse, he becomes a poet of the Progressive type.

Prasanna kavi Sankarambadi Sundarachari: His song, *Ma Telugu talliki mallepudanda* is very popular and is frequently recited at public literary meetings as a prayer song. Sundarachari is also the author of several short poems like *Ekalavya*, *Peda kavi* (a poor poet), *Sundara Bharatam* and *Sundara Ramayanam* for children. He has, I think, a bright future.

Indrakanti Hanumat Sastri is a good scholar of Sanskrit and Telugu. He drew inspiration from Krishna Sastri and Sri Sri. He cares for elegant language and good expression as could be seen from his verses and songs which are partly romantic and partly of the progressive type.

Nanduri Venkata Ramakrishnamacharyulu is a scholar and literary critic of note. He has published a book of poems *Tara Toranam* which has been welcomed as an important contribution to recent literature. *Sirna Mekhala* is the finest of his poems.

Patibanda Madhava Sarma is a modest, occasional poet, though he has admirable scholarship and a talent for writing. His *Viraha Gopi* is a good specimen of his romantic poetry, and his "Battle of Tallikota" illustrates his ability to compose a heroic poem. His *Charuni* is a short and charming poem.

Sampat (Raghavachari Sampat kumar) is a good scholar of Telugu, Sanskrit and English and has exhibited in his writings the scholarship of the pandits, the emotions of the *Bhavakavis*, and the excitement of the progressive writers. We find in his writings a blending of somewhat divergent features peculiar to the works of Visvanatha Satyanarayana, Devulapalli Krishna Sastri and Sri Sri. *Syamanta panchakam*, *Meghasandesam*, and *Anantam* are his more important poems.

The Visalandhra Publishers of Vijayawada, who are mainly interested in modern Progressive writing, have also sought out earlier writers who had given expression to egalitarian views. They regard Kandukuri Viresalingam, *Desoddharaka* Nagesvara Rao, Gurazada Appa Rao, Gidugu Ramamurti and Komarrazu Lakshmana Rao as the *mahapurushas* (great men) of this modern age. They have published, with devotion, the works of Appa Rao and Ramamurti.

The following lines of Appa Rao have inspired the Progressive writers as well as others:—

"Our Land—a huge and mighty tree
It should abound in flowers of Love"
"Couched and perched among the leaves
The Cuckoo of the Muse should warble sweet,
With nourishing melodies our country should sprout
Affections strong and sweet".

(i) *Spiritual and Philosophical Poems*

This modern age does not seem to be propitious for producing poetry of a spiritual and philosophical nature. There are, no doubt, a few poets among the classicists and modernists who have composed lengthy poems of the *Prabandha* type and short poems of the modern type with themes having spiritual and philosophical significance, but they are comparatively rare. Even the spiritual or Vedantic songs that may be classed under *Janapada geyas* are only of the previous century and the early years of this century and they seem to have become out of date now.

There are, however, essays and books in prose and they will be noticed in the next section.

Bhagavadgita is still the most popular sacred book in our Telugu country, as in the other parts of India, and there are Telugu poets who translated it into Telugu verse. Vemuganti Dattoji's rendering in Telugu verse, edited by M. Buchchayya, was published at Madras in 1891 and 1897. Indrakanti Venkata Sastri rendered *Bhagavadgita* in *dvipada* verse under the heading of *Hari Suktitarangini*. In the early years of this century, Adipudi Somanatha Rao published his translation in easy Telugu verse. There have been several other translations but the best I have seen is the translation by Sonthi Sripati Sastri. It was published on the auspicious occasion of the inauguration of the Andhra State in 1953. It was well received by the scholars of the day, some of whose opinions were published in the book. I repeat what I stated there. "It is a close and faithful translation of the original and at the same time it reads as an original poem and not as a translation. The rendering is so simple that an ordinary Telugu reader can understand it well enough".

Rama and Krishna are the two incarnations of Vishnu that appeal to the devotees among the *Smartas* and *Vaishnavas*, and of them Rama appeals to a larger number of people in the Telugu country than Krishna. There are about fifty Telugu versions of the Ramayana and many songs relating to the story of Rama. After *Gopinatha Ramayanam* of the previous century, there have appeared in this century *Andhra Valmiki Ramayanamu* as a literal metrical translation by Vavilikolanu Subba Rao. Visvanatha Satyanarayana has published his monumental work *Ramayana Kalpavrikshamu* with the zeal of a devotee and the vision of a seer.

With the same zeal, Atmakuri Govindacharya has published his *Govinda Ramayanam* and his verses are in simple and easy flowing language. It is well received by scholars.

Of the short poems, Utpala Satyanarayanacharya's *Saranagati* deserves mention. It relates to Vibhishana's complete surrender to Rama with full devotion and implicit faith. The author, being a *Vaishnava*, exhibits the well known Vaishnava *Prapatti*. This poem has the features of a lyric also, when he makes it subjective poetry. Divakarla Venkatavadhani has written a scholarly introduction to this poem.

Janamanchi Seshadri Sarma, a liberal classicist of this age, translated *Brahmanda Puranam* and *Kalivilasam* besides many other poems. *Kalivilasam* refers to the present state of waxing materialism and the decline of spiritual values, and directly and indirectly advises the young generation to follow the right path. The language used is the classical (*kavya*) dialect, but it is simple and can be easily understood by the ordinary reader.

Kalpalata by Guruzada Raghava Sarma is a collection of nine short poems rich in emotion and poetical skill, viz., *Vinati* (Supplication), *Sandarsanam* (Interview), *Vatsalyam* (affection), *Potanamatyudu* (Potana, author of the *Bhagavata*), *Gopikahridayamu* (the heart of the Gopika), *Vedikolu* (request), *Sraddhanjali* (reverential salutation), *Grahastavam* (Praise and Prayer to the nine planets). In *Vinati* he pays his humble respects to his elders, *gurus* and gods: *Sandarsanamu* is his original conception of Siva visiting the house of Yasoda in the garb of a mendicant to have a look at the child Krishna. *Vatsalyam* is an interesting story of an unsophisticated young boy who, deputed by his parents, takes a cup of milk to offer it to Devi Bhavani's idol in a temple on the outskirts of a village and would not leave the place until and unless the deity drank it. *Potanamatyudu* is an admirable poem in praise of Potana's poetic art exhibited in his Bhagavata. The author of this poem very dexterously combined with his words, phrases of Potana's composition in an artistic manner. In *Gopikahridayam*, the author described the *Madhurabhakti* (sweet devotion) and *Advaitabhakti* (the union of the devotee, *Jivatma* and the supreme spirit). *Vedikolu* is an ardent prayer for mundane boons and spiritual emancipation. *Sraddhanjali* is an elegiac tribute to the glory of Chellapilla Venkata Sastri (the first Telugu poet-laureate) on the occasion of his demise. In his *Grahastavamu* he invokes the

blessings of the nine planets, believed by the Hindus to be the custodians and controllers of the fortunes of men and other living beings in the world. Every one of these poems is also a lyric with the projection of the author's self in it.

Vasanta Kumari Devi's *Samagamamu* is of the type of Guruzada Raghava Sarma's *Kalpalata.* There are in her poem the fancies of Yasodhara like Pensee, Reverie; it relates to the story of Gautama Buddha and Yasodhara. The poetess exhibits her poetic talent and scholarship in this poem.

Anjali by *Kavi Sekhara* Pantula Lakshmi Narayana Sastri is a doxological poem in a dignified style. *Sri Sukanasopadesamu* by D. V. Krishnamurti is an adaptation of an episode in Bana's *Kadambari* but reads like an original poem.

Vissreyasanandamu by Mutya Subbaraya Daivajnamani is a didactic poem with poetic beauties and fine sentiments. This poet is the author of some other poems of this nature such as *Samvardhanamu*, *Bhaktitatva Lahari* and *Hitaishini.*

Ambatipudi Venkataratnam of Chanduru is a good Telugu and Hindi scholar; and a *guru* to the young writers of that locality. His poems, *Mainadevi*, *Vatsaludu*, *Chandra sala*, *Pranaya vahini* etc., are stimulating.

B. Chandramauli Sastri (1918) is a Sanskrit and Telugu scholar. He has written many short poems, *Jvala Toranam*, *Usha Sri*, *Jnanabhiksha* etc.

Sri Ganesvariyamu by Kannepalli Sambasiva Raghu Ramasvami is a lengthy poem about the birth and life of Vighnesvara based on traditional stories, composed in a dignified yet easy style.

Katha Kadambamu by Sannidhanam Suryanarayana Sastri is as the name indicates, a collection of stories in verse which have didactic importance.

Svayam Prakasa Prabodham by Akkirazu Chandramauli Sarma is a lengthy poem in an easy classical style with themes of devotion and philosophical interest.

Durganand is a poet who claims a place between the old and the new poets. He is fond of maintaining old poetic conventions and conceits but is not in favour of old themes or old developments of stories. He desires to introduce progressive ideas. He wrote many short poems like *Juna*—as sweet as grape juice (a lyrical poem); *Manthara* (Kaikeyi's maid servant) in which the poet paints the maid in bright colours as a faithful servant and as the

instrument for the subsequent story of Rama. His *Madhulika* is of the old *prabandha* type with the theme of a simple story of the love of Madhulika for a prince of Kosala and with many descriptions characteristic of a *prabandha.* The progressive ideas of peace negotiations amidst war between the rulers of Kosala and Magadha through the intervention of Madhulika are interesting. The heroine, Madhulika is not of the royal family but of ordinary middle class society.

Pranacharya Satavadhani Divi Rangacharyulu has recently published his *Sri Krishnatimanushatvam* (5 *kandams*) which is in the style of Potana's *Bhagavatam* and is much appreciated.

TRANSLATIONS FROM BENGALI— RABINDRANATH'S POEMS

The Telugu writers have been generally influenced by Bengali novels, short stories and poems, through their English versions. Some of them have learnt Bengali and attempted translations into Telugu, directly from the originals in Bengali, with varying success. Their appreciation of Rabindranath Tagore's works is as intensive as that of any other group of scholars in India and abroad. Some Telugu poems like *Ekantaseva* of Venkata Parvatisvara Kavulu reveal, in addition, the influence of the Radhakrishna cult and *Madhurabhakti.* Rayaprolu Subba Rao who had been for some time a disciple of Guru Dev at Santiniketan reveals the inspiration he derived from that world-famous poet.

Of the Telugu translations of Tagore, either free or literal, mention should be made of Bezavada Gopala Reddi's *Kalidasu.* This poem is one of a series of Gopala Reddi's renderings under the caption *Ravindra Sahityamu.* Along with *Kalidasu* appears also the translation of Rabindranath's *Smarana* in memory of Mrinalini Devi, the poet's wife, who passed away in 1902. I learn that these are very faithful translations. To those that are not acquainted with the original Bengali poems, they give valuable guidance for an appreciation of the poetical talent of Tagore.

But Gopala Reddi's poems are not in any metrical form though the lines are shown as in a verse. They do, however, contain some rhythm, along with the dignity of expression and the flow of classical verse. Some modern poets have a fancy for such poetic prose. Gangadhara Rama Rao, (Yuvaraja of Pithapuram),

a scholar of English, Telugu and Sanskrit, has composed short Telugu poems of the modern as well as of the classical type. He is a man of poetic conceits and admirable ideals and ideas. In his *Namarahitam* (without a name) he used poetic prose and in the introduction he says: " I have attempted to exhibit, in a strange muse which is neither prose nor poetry, new ideas and, in three (few) words, thirty flashes and three hundred ideas of cordiality. But I have no satisfaction."

(j) *Poetry of Manipravala Type (Telugu mixed up with expressions of one or more other languages)*

Palakuriki Somanatha Kavi (of the early decades of the 13th century) is the earliest poet who composed in his *Panditaradhya Charitra* some lines of the *manipravala* type. But he did not mix up expressions of different languages in one and the same sentence. He devoted some lines to Kannada and some to Marathi. Allasani Peddana's *Chatu* (a lengthy verse of about 30 lines, said to be an extemporaneous out-burst) in the court of Krishnadevaraya, devoted about 16 lines to " pure " Telugu language and about 16 lines to Sanskrit expressions—words and compounds. It was meant to define and illustrate the features of good poetry. But this kind of mixing Telugu and Sanskrit is not regarded as poetry of the *manipravala* type.

There are a few *Vaggeyakaras* (Poet-musicians) who have a fancy for songs with stanzas composed in several languages. I quote below a *Shad-bhasha Kirtana* to illustrate this interesting type. *Pitambara-dharavasi* is the burden of the song, and this can enter into each stanza of the six languages as it is a Sanskrit compound. The names of the *Raga* and *Tala* are also *mentioned.* I do not know the name of the author of this song.

SHADBHASHA KIRTANA

Ragam: Nadanamakriya Talam: Adi.

STANZA 1. HINDUSTANI

" Haridasi Haridasi — Pitambaradharavasi bolo
Kalavu dhare — Khambada dare — kamja teja Raghu bire

Balakrishna Gopalasudhare — kevala brahmam dhire
Nava Sivakasi Sivakasi — Pitambaradharavasi bolo"

STANZA 2. ARAVAM (TAMIL)

Tattuva manen tavanila yanen tanakulloli
Tananen — sattu chittu anandamu mane tattaretikika
Tandava manen — Sivakasi Sivakasi — Pitambaradharavasi — bolo

STANZA 3. KANNADA

Svapnajnane Sukshmavunine sullu valluyidu yene
Ninna nodu ninnaroa geyadu — *ragadvesha bhogamu-lanniyu,*
Edabasi edabasi Pitambaravasi, etc.

STANZA 4. MAHARASHTRA

Hatighoda palaki hute — hemapuri davate
Chitta samaje chauguna tuje — *chinmayarupamu vennela*
Chupina paradesi — Pitambaradharavasi bolo.

STANZA 5. MALAYALAM

Evadi midunnum — yettisaivannam — Endanum miduganum
Karadaga rarum — kattivirukkum — *Vattimamata anandam*
Chenduta adibasi adibasi — Pitambaradharavasi.

N.B.—The italicised words are again Telugu.

STANZA 6. TELUGU

Karuna lila gajaparipala — Purushottama gunalila
Dhara perumallanu sthiramuga nelina gavu gautapuri lola
Jagaguru desi gurudesi — Pitambaradharavasi bolo.

Some of the *Abhyudaya* (progressive) poets of this century have composed poems in which English words have been profusely used; one poet, Rajanikanta Rao (Pusha, pen-name) says that there is no need for poetry or art and that we should forget the past, and foster revolt and anarchy:—

Manishiki love of mother country!
Jivitaniki art and poetry!
Akkarledu! unnecessary!
Universe-*k-inka* pedantry!
Akkarledu! unnecessary!
Forget every yesterday
Don't think of the last minute.

* * * * *

N.B. The italicised words are Telugu.

Such a mad fancy for mixing up languages existed in the past also. There is a popular verse, the authorship of which is not known. It was probably composed by one who knew Sanskrit and Telugu.

" *Tandulalu griham*—andu *nasanti*
Tindik-aite padimandi *vasanti*."

* * * * *

The italicised words are Sanskrit and the rest are Telugu. The odd feature in this verse is the use of *nasanti* and *vasanti* which are completely inflected verbs meaning " are not " and " are ".

Verses of the *manipravala* type may in some cases, amuse us but they cannot be regarded as Telugu poetry.

SOME OTHER POETS

There are still many more poets of some significance. It is not possible here to refer to all of them even briefly. Some of them have earned the appreciation of their readers. I shall mention a few such poets.

Tummala Sitaramamurti Chaudari has been hailed by his admirers as *Abhinava Tikkana* on account of his mastery of the native Telugu idiom. His *Parigapanta* is deservedly famous for its beautiful descriptions of rural life, and his *Rashtra Ganamu* is reckoned among the more important patriotic poems of this period. His *Bapuji* is a narrative in verse of Gandhiji's life, appealing in its sentiment and chaste in its expression.

Jasti Venkata Narasayya (1910) and Dhulipala Venkata Subrahmanyam (1913) are twin poets who composed poems and wrote dramas that exhibit enthusiasm for nationalistic movement, and egalitarian ideals. Etukuri Venkata Narasayya is regarded as a *Kavibrahma* and as a "Cent per cent Andhra" on account of his good poetic compositions in which he has expressed his love for Andhra, rural life and of heroes of the past in the Telugu country. Koganti Durga Mallikarjuna Rao is another poet of nationalistic temperament. Jandhyala Papayya Sastri (1912) (*Karuna Sri*, his pen-name) is a talented poet and a good scholar of Sanskrit, Telugu and Hindi. His poems are generally teeming with pathos or pathetic fallacies. In his *Uttishtha*, the inner voice wakes up the baby Gautama (Buddha) from his sleep. In his *Prabodhamu*, Krishna rouses in the dejected heart of Arjuna, righteous indignation against the Kauravas. Mudigonda Virabhadra Murti (1908) has composed several good poems, of which *Andhra Kesari* presents a good sketch of Tanguturi Prakasam with enthusiasm and emotion. Putalapattu Sri Ramulu Reddi is a good Telugu and Tamil scholar and has translated into Telugu verse, *Kambaramayanam*, a celebrated epic in Tamil. Nandirazu Chalapati Rao is a scholar and poet and has been for many years editor of *Grihalakshmi*; his *Mangalagiri Mahatmyam* relating to the glory of the sanctuary at Mangalagiri near Vijayawada is almost of the type of classical poetry, but it exhibits modern ideas and ideals. Visvanatha Lakshmana Kavulu are twin-poets (Madirazu Visvanatha Rao and Kappagantula Lakshmana Sastri). Both of them are great scholars of Sanskrit and Telugu. They translated into Telugu verse *Vikramanka Deva Charitram* while the same had been translated into Telugu prose by Tirupati Venkatesvarulu.

Burgula Ramakrishna Rao (1899–1967) is a polyglot with an aptitude to learn any new language in a short time; a good speaker and writer. Amidst varied activities—political and social—he could find time for literary work. His *Panditaraja Panchamritam*, a recent publication, entitles him to a high rank as a Telugu poet. His earlier *Krishna Satakam* and *Venkata Suprabhatam* exhibit his devotion to God and his spiritual bent of mind. His essays illustrate his acquaintance with Telugu and Urdu literatures and his aptitude for literary criticism.

C. Narayana Reddi (1931) is a young poet with a promise to rise to the highest rank among the new poets of this age. *Jalapatam*

and *Divvela muvvalu* (the chiming bells of lights) are his early compositions, outbursts of his radiant thought. Among his lengthy poems, *Nagarjuna sagaram* is a melodious *kavya* in varying metres with a theme of the Buddhist age in Andhra. *Karpura Vasanta Rayalu* is his master-piece. It is a lengthy poem relating to the greatness and pomp of Kumaragiri Reddi, king of Kondavidu (1386–1402) who had the title of Karpura Vasanta Rayalu indicating the cultural and artistic merit he possessed. The author has also written short dance dramas and all-verse plays like *Vennelavada* (the moonlight scene) and *Ajanta-sundari*, well suited for performance on the stage. *Ramappa* is a short play in prose, verse and song.

There are many other poets who have composed short poems of merit such as Avantsa Venkata Ranga Rao author of *Nelavanka Indrachapamu* (crescent—rainbow), Renduchintala Lakshmi Narasimha Sastri, author of *Rajatarangini* and some short poems known as *Bhavagitamulu*.

CHAPTER XIII

New Trends in Modern Literature: Prose

PROSE as a special branch of literature is of later origin in Telugu, as in all other languages. There are, no doubt, short or fairly long prose passages in classical poems from the time of Nannaya, the earliest known poet (11th century). But they were all in the *Kavya* dialect and composed in a style consistent with the style of the verses preceding and following them. They are generally in one long sentence, the clauses of which are linked together by conjunctions and past participles. *Tallapakavari Venkatesvara Vachanalu* are in simple and rhythmic prose in the *Kavya* dialect.

Prose, as a branch of literature, flourished at Madhura under the patronage of the Nayak rulers. Samukham Venkata Krishnappa (1704–1731) wrote *Jaimini Bharatam* and *Sarangadhara Charitra* in prose. The language used by him contains many expressions from the spoken dialect. Prose literature flourished also at Mysore. Kaluva Viraraju (1680–1750) wrote the *Mahabharatam* in prose in about 1730, and Nanjaraju, his own son, wrote *Halasya Mahatmyam*. Their prose is in poetic diction.

There were also many other prose works in other parts of the Telugu country and they could be classed under several heads, such as Puranic stories, stories from Telugu classics, stories of ethical or didactic value, Philosophical discourses, Essays, Biographies of saints and devotees, lengthy letters by pandits on oriental Sastraic discussions etc. They were all written, not in the poetic dialect but in the language in which pandits had their oral discussions—more or less in the popular dialect with some Sanskritic expressions in keeping with the dignity of the subject. The Christian missionaries encouraged the use of the popular dialect, particularly in the case of Christian Literature and all books intended to popularise the Christian faith in the country. Ravipati Gurumurti Sastri wrote, in the spoken dialect, the stories of Vikramarka in 1819 and the stories from the *Panchatantra* in 1834. The College Board instituted at Madras got them and similar books, printed and prescribed as text-books in schools. Three brothers of the Paturi family were connected with the Government

College and they wrote books for the use of the students of that institution. The eldest, Ramasvami Sastri, wrote the stories known as *Suka Saptati Kathalu* (1840), the second, Narasimha Sastri, wrote *Harischandra Katha* (1840) and the third Ranga Sastri, wrote *Vijayavilasa Vachanam* (1841).

British scholars like C. P. Brown encouraged prose literature. The stories of Tatachari of the time of Krishnadevaraya were collected, edited and published by Brown. During 1800–1850 many school readers were published; and they were prepared on the model of English readers.

Chinnaya Suri arrested the progress of Telugu prose which had been developing on right lines, and his *Mitrabheda* and *Mitralabha* were composed in 1853 in an artificial, rhythmic, *kavya* dialect. It is a laborious task for an author to compose such prose works, and an equally difficult task for the students either to understand or appreciate them. But Chinnaya Suri commanded the respect of the Government and of the Pandits. He had a following and his style of writing was adopted by writers, with varying success, till the time of Viresalingam Pantulu. For about sixty years his two books were, year after year, prescribed as text-books for the Matriculation and for some years for the First Arts Examination of the Madras University. Viresalingam also was inclined to compose his *Sandhi* and *Vigraha-tantras* in the style of Chinnaya Suri's works. But when he realised that it was an unfruitful exercise, he commenced to write in an easy, yet chaste Telugu, caring more for the matter than for the mere words. He was a prolific writer; he was the earliest to produce a vast literature in prose which included almost all the forms and trends in modern literature, such as fiction, biography, essay, criticism, history, science, etc. He is rightly regarded as the father of modern Telugu prose. Many writers adopted the method inaugurated by Viresalingam Pantulu. Sataghantam Venkataranga Sastri for example rendered in simple Telugu prose the *Bhagavatam*.

Of the prose works of Viresalingam Pantulu, some were held as models to be followed. His translations from English works, such as Lamb's Tales from Shakespeare and Huxley's Physiology showed how useful they could be to the Telugu readers. Following the example set by Viresalingam, the Religious tract and Book Society published *Yatrikuni Prayanam* a Telugu

translation of Bunyan's Pilgrim's Progress. The Christian Literature Society, Madras, published in 1892 a Telugu translation of some stories of England. The *Vijnana Chandrika Grantha Mala* started in 1907 undertook to publish translations of useful books from English literature. Mill's Liberty was translated by Duggirala Ramamurti. Prose works of this century will be noticed in the subsequent sections in their appropriate places.

(a) *Fiction—Novels*

The very word *Navala*, used in Telugu to denote Novel, shows that Fiction is of a later origin in Telugu. It is one of the most important new trends in modern Telugu literature that may be regarded as the result of the influence of English on Telugu literature. There had been, previously, lengthy tales and stories like *Kathasaritsagaram*, *Sukasaptati* and *Hamsavimsati*. But they were simple narratives from the beginning to the end, like the Fairy tales in England and other countries in the past. The novel evolved from such tales with a special technique. It is a lengthy, imaginary story, with descriptions of scenes connected to the story, narration of events, and dialogues. Novels may be social or historical. Social novels are mainly imaginary. Historical novels are no doubt based on historical facts, but they are not mere chronicles. Their development is in accordance with the imagination of the author, although the authors do not generally distort historical facts. They interpret the characteristic traits of the historical personages, and may create new characters to help the progress of the story, or to support the author's interpretation. During the second half of the 19th century, young men who had received English education and had consequently become acquainted with English literature, entertained the idea of writing novels like the English novels. Viresalingam Pantulu claimed, in his autobiography, that he was the first novelist in Telugu literature and referred to his *Rajasekhara Charitra* published in 1878. Probably he was not aware of the existence of the novel, known as *Sri Rangaraja Charitra* by Narahari Gopala Krishnamma Chetti published in 1872 with an introduction in which he says "This attempt to delineate the manners and customs of the Telugus in their own language in the form of a novel, owes its origin to the announcement by the late lamented Viceroy of the

offer of a reward for the best story in Bengali, illustrative of native life and manners in lower Bengal; and the author therefore deems it a privilege (deeply as he regrets that he cannot do so in person) to inscribe to Lord Mayo, in token of respectful and grateful appreciation of his Lordship's endeavours to promote the literary culture of the Vernaculars of India, this slight effort to further, in however small a degree, the same cause". This was an original novel based on certain historical developments in the annals of Vijayanagar. But the story is original. It relates to the marriage of the hero with a *Lambadi* girl Sonabai.

Rajasekhara Charitra of Viresalingam is, though not quite a translation, based on Goldsmith's Vicar of Wakefield. There is a great similarity between Rajasekhara and Dr. Primrose, and between Sri Krishna Jagapati Raju and Sir William Thornhill in their characteristic traits. There is also similarity between some incidents and developments in the story of *Rajasekhara Charitra* and those of the English novel. It is a social novel and it was well received by the readers and reviewed in the journals of those days. *The Hindu* said "This is the first Telugu novel. This attempt in a new direction is a success..." A very interesting feature about this is the translation of this novel into English by T. R. Hutchinson who chose to give it the title "Fortune's Wheel". It was also furnished with attractive illustrations. It was published in 1887 and in the same year reviewed in London Times, which said, "The story itself is simple and, from the European point of view, of no great interest. But the pictures of Hindu domestic life, religious ideas, mode of worship and superstitions, and the condition of women with denial of all rights of choice in marriage, are so well drawn and illustrated that the book will have a charm for all readers".

Viresalingam wrote subsequently a shorter novel, *Satyavati-charitra* for women to instruct them in the ideals of domestic and social life. Later on he wrote *Satyaraja Purva Desayatralu* on the model of Swift's Gulliver's Travels, with the background of Hindu life and ideas.

He did not content himself with writing novels. With the object of encouraging the growth of the novel in Telugu, he instituted, in co-operation with Nyapati Subba Rao of the same place, Rajahmundry, the award of prizes under the auspices of *Chintamani* (Telugu Journal) which Subba Rao had been editing.

The scheme was successful for some years, from 1893 to 1898. In 1893 *Dharmavati Vilasamu*, a novel by Khandavalli Ramachandrudu, won the first prize and *Sanjivaraya Charitramu* by Tallapragada Suryanarayana Rao the second prize. In 1894 *Ramachandra Vijayam* by Chilakamarti Lakshmi Narasimham and *Vivekavijayam* by Goteti Kanakaraju won the first and second prizes respectively. In the third year, *Trivikrama Vilasam* by Tekumalla Raja Gopala Rao and *Malati Raghavam* by Khandavalli Ramachandrudu won the first and second prizes respectively. In the same year, 1895, Bulusu Papayya Sastri wrote a short novel, *Bhaskara Vilasam* and dedicated it to Viresalingam. It was an adaptation of Miss Edgeworth's Tomorrow and contains good advice to women that they should not waste their time in idle talk. It was written in the first person. Rentala Venkata Subba Rao won the first prize for his *Kesari Vilasamu*. In 1896 *Hemalata* by Chilakamarti and *Lakshmi Sundara Vijayamu* by Khandavalli, won the first and second prizes respectively. Chilakamarti and Khandavalli were then regarded as the best novelists. Chilakamarti came to greater prominence as a novelist. In subsequent years he wrote several other novels. Inspired by the historical novels of Meadows Taylor, such as *Tippu Sultan*, *Tarabai* and A Noble Queen (Chand Bibi), Chilakamarti wrote in Telugu, *Ahalyabai* and *Karpuramanjari*.

In 1898 K. Lakshmi Narasayya wrote *Bakshi* which approaches the style of modern social novel in respect of dialogues and development of the story. *Susila* (1899) is another interesting novel by P. Srinivasacharyulu. It is a story in which Susila, the heroine, (a princess) narrates her own life as an autobiography, but the presentation is like that of a novel. It contains verses also. He expresses elevating thoughts acquired from English poetry, and exposes the evils of contemporary society.

This century commenced with a historical novel, *Bhuvana Mohini*, by Dharanipragada Venkata Siva Rao, published in 1901. It relates to the story of Nurjahan and is, therefore, a historical novel; the plot was well developed and the characters were portrayed in glowing colours. Vepa Krishnamurti's *Subhadra* is a social novel of the same decade. *Vikatadasu* by Achanta Suryanarayana Raju, based on an English novel, is a humorous and partly satirical novel. Chilakamarti wrote a similar humorous novel *Ganapati* which might be regarded as

original. He wrote some other novels with themes drawn from Todd's Annals of Rajasthan and his fame as a Telugu novelist rose so high that he came to be regarded as "Andhra Scott". His *Sudhasarachchandramu* is a free translation of a social novel (The Lake of Palms) by Ramesh Chandra Dutt. Chilakamarti's novels prompted others in the field to write historical novels. The stories of the heroes and heroines of the early Mohammadan period—the Rajput warriors and of the Kakatiya, Vijayanagar, Maharashtra and later Mughal periods, afforded sufficient material for historical novels. Velala Subba Rao wrote *Rani Samyukta* in 1908. Rayasam Venkata Sivudu wrote about the same time *Balamba Rani* based on a legend from medieval history. Ketavarapu Venkata Sastri and Bhogaraju Narayanamurty (popularly known as *Balakavi*) were more prominent in the field. The former wrote social as well as historical novels. *Lakshmi Prasadam* and *Raja Sundari* were the most popular among his social novels: *Tarabai* and *Raichur Yuddham* were his historical novels. Bhogaraju Narayana Murti wrote *Chandragupta, Allaho Akbar, Vimala Devi* and *Lakshana.*

Literary Associations like *Vijnana Chandrika Grantha Mandali, Andhra Pracharini Grantha Mala, Sarasvati Grantha Mandali* and *Vegujukka Grantha Mala* came into existence during the second decade of this century and many novels were published by them.

Bengali novels, particularly those of Bankim and Sarat, attracted the Telugu readers. When it is said that Rabindranath, Aurobindo and Mahatma Gandhi were inspired by Bankim's novels, there is no wonder if the Telugus, like many others in India, desired to read them in their own language. The religion of patriotism, as Aurobindo said, was preached by Bankim through his novels. O. Y. Dorasamayya translated *Ananda matham* in 1907 and *Kapala Kundali* in 1908. C. Bhaskara Rao wrote *Praphulla* and Chillarige Srinivasa Rao, *Saivalini* in 1910.

Venkata Parvatisvara Kavulu (twin poets) commenced to translate Bankim's novels from 1912 and their translations were one after another published by the *Andhra Pracharini Granthamala* at Kakinada. *Durgesanandini* of Bankim was translated by Chaganti Seshayya. The other Literary Associations also published translaions of some Bengali novels. Detective stories, original as well as translations from Bengali, were published by *Vegujukka Granthamala. Vade Vidu* (This is that man) one of their publications became very popular.

Sarat's novels became, in course of time, even more popular in the Telugu country. Chakrapani and the eminent scholar Veluri Sivarama Sastri translated a few novels of Sarat. Sivasankara Sastri also translated some Bengali novels. Rabindranath Tagore's novels also attracted the Telugu scholars. His Home and Abroad was translated by K. Vaikuntha Rao and published by Vavilla. There have been translations of novels from other languages during the last thirty years. It may be safely said that translations are larger in number than original novels in Telugu; and among translations, those from English are comparatively few.

Mosalikanti Sanjiva Rao wrote a novel known as *Sanjivi* as an adaptation of Scott's Talisman with an Indian background. Literal translations of Scott's novels also appeared—Ivanhoe, Kenilworth and Quentin Durward. Katuri and Pingali (twin poets) jointly translated Bug-Jargal of Victor Hugo and Katuri translated the Black Tulip of Alexander Dumas. Mosalikanti Sanjiva Rao wrote *Antahpura pranayam* as an adaptation of Loves of the Harem by Reynolds. Vedurumudi Seshagiri Rao's *Stri Sahasam* is also an adaptation of another novel by Reynolds.

We have also adaptations of some French novels. Ch. Kamesvara Rao's *Prema Sundari* and Veluri Sivarama Sastri's *Divyajivanamu* are adaptations of Les Miserables. Chinta Dikshitulu's *Rajagiri Raju* is an adaptation of Count de monte Cristo of Alexander Dumas. *Paramananda Charitra* of Mocherla Hanumanta Rao is an adaptation of Don Quixote. There have been similar translations in recent years such as *Svechcha patham* (Freedom path) by Asvinikumar Dutt from a novel by Howard Faust.

There have been also adaptations of some Russian novels. Many works of Tolstoy, Gorky, Chekov, Pushkin, and others, have been rendered into Telugu. Tummala Venkataramayya, a progressive writer connected with the Visalandhra Publications, translated a novel of Gorky, known as *Matru hridayamu*. Dodla Venkata Rami Reddi wrote *Kalavati* as an adaptation of Chandu Menon's *Indulekha* in Malayalam. Krottapalli Surya Rao wrote adaptions of *Amira Hamza*, *Hasane Azayab* besides original novels like *Guna Sundari*.

But more important than these translations are original novels which mirror the social life of the Telugu country. Unnava Lakshminarayana was one of the earliest to write an original novel in this century. He was an advocate of the modern Telugu movement, and his novel, *Malapalli*, is throughout written in the

living language with dialectal variations appropriate to the characters. It occupies the same lofty position, among Telugu novels, which *Kanyasulkam* does among Dramas. The author was an art-lover, scholar, social reformer and nationalist. His novel presents the current rural life of the Telugu country and portrays the characters in charming colours with a touch of idealism. Mokkapati Narasimha Sastri whose love of humour and genial temper are reflected in his features and in his lively conversation, wrote a very humorous novel, known as *Baristar Parvatisam* in which he portrays the character of simpletons who brag and are incapable of achieving success. The author has a remarkable talent for creating typical characters whose names become proverbial. The humour in *Parvatisam* is more refined than what is displayed in similar novels *Venkatadas* or *Ganapati* by other writers.

Visvanatha Satyanarayana is one of the few master novelists of the present age. He is a scholar, poet, playwright and novelist as well as a short story writer. In every one of his works, he shows his love for the mother country, for Hindu Dharma, and for progress on national lines. His novels reveal all these features and are at the same time thought provoking and inspiring. He dislikes westernisation in social life, manners and customs, and even more so in literature. Consequently he did not like to translate novels from English or any other language. But he is a liberal and is not averse to the technique of the novel or the short story which developed in Telugu literature through our contact with English literature; nor is he against the adoption of what is good in foreign culture, to the extent to which it promotes our culture according to our ideals of life. We may also say that in spite of his nationalistic bias, the plots and development of his novels as well as some of the ideas expressed in them reveal touches of foreign taste. *Veyi Padagalu* (thousand hoods) is the best and the most voluminous of his novels. His *Cheliyalikatta* (the Seashore) is a novel of the sentiments and ideals of Hindu life. The elopement of a young man with his brother's wife is the central theme, and their romance ends with courting death after they realise their sin. In *Baddanna Senani*, the heroine is represented as older than the hero, a conception borrowed from what prevails in the West. *Jebudongalu* (pick-pockets) has psychological interest with characters cherishing ideas varying with their nature and experience. *Ekavira* is a

novelette which has artistic merit in the development of the story, taking note of the presence of alien cultural or social elements. *Hahahuhu* is a short novel designed to ridicule modern sciences like philology and anthropology. *Svarganiki nichchenalu* (ladders to heaven) another short novel, exposes the credulity of the people, and shows how some false *yogis* and pretenders to knowledge work upon credulous persons, sometimes with alarming success. The descriptions exhibit the acquaintance of the author with various phases of oriental culture, but they are sometimes too long and run into several pages, diverting the interest of the readers from the main theme. But in spite of these frailties, which I notice in the novels of many others also, it must be said that Satyanarayana is one of the greatest novelists of the present generation in Telugu Literature.

Adivi Bapirazu is another novelist who deserves to be ranked high on account of his originality in the conception of plots and artistic skill in developing them. We notice the influence of English novels on his thoughts and artistic creation. Being a fervent patriot, he was eager to maintain the superiority of Indian and, particularly Andhra, culture; but he would not hesitate to admire the good elements of foreign culture. *Narayana Rao* is his master-piece in which he portrays the contemporary social life of the Telugu country. *Narayana Rao*, the hero of the story is the creation of Bapirazu and is presented as a representative Andhra, virtuous and noble minded. *Himabindu* is a historical novel with a description of Andhra life in the Satavahana period as envisaged by the author after a study of the literature of that period. Four love episodes are woven into the story. The conflict between the Vedic religion and Buddhism, and the bright features of Andhra culture are described. *Gona Ganna Reddi* is another historical novel which depicts the life and culture of the Telugus during the Kakatiya period.

Bapirazu used, like Unnava Lakshminarayana, appropriate spoken language varying with the characters. He is also eager to exhibit his scholarship and sometimes deliberately invents occasions for that purpose.

Nori Narasimha Sastri is one among the best novelists of this modern age. Like Visvanatha Satyanarayana he chooses to write his novels in classical language. He is fond of legendary and historical plots. His *Narayanabhattu*, *Rudrama Devi* and *Malla Reddi*

are of high quality. His *Vaghira* (*Vyaghra*, tiger) portrays the beauties of the Ajanta Caves through a story.

Tekumalla Raja Gopala Rao wrote two short novels, *Lalita* and *Vihangayanam*, the latter of which has a wonderful theme, based on the modern development of nautical and aero-nautical science. The heroine Padmavati goes down to the bottom of the sea, gets immense wealth from there and uses it for the progress of physical sciences in the country. In the course of the development of the story, the author acquaints the reader with the marvels of modern science.

Asamarthuni Jivayatra of T.Gopichand better known for his short stories, and *Chivariki Migiledi* of Butchibabu are among the best novels of the day. They reveal the social life of the present generation and the ideas and ideals of various types of persons. They impel the reader to a study of the human mind when it is subject to a conflict of the present and past ideals and ethical values.

During the thirties and forties of this century, novel writing was reduced to the level of a commercial business. Publishers could purchase the copyright of a novel for fifty rupees, and there were shrewd writers who could produce a novel in a couple of days. With some interesting scenes and incidents which they had come across in the stories they had read, they could cleverly manipulate an apparently new story like the kaleidoscope. There are thrills, loves, jealousies, appointments and disappointments enough to amuse the readers. This art of writing novels is like the extemporaneous outburst of verses in poetry and is, therefore, entertaining. But they are of temporary interest and intended for light and cheap amusement. Kovvali Lakshminarasimha Rao and Jampana Chandrasekhara Rao and some others wrote many novels of this type. A few of them had some artistic merit. Whatever their value as literature might be, they were sold in large numbers—particularly on the Railway platforms, because they could afford delight to the readers like a fleeting picture.

Young men of the present generation have been writing short novels that may be classed under Detective stories but their work is still in the experimental stage. They are inspired by Sir Arthur Conan Dayle of Sherlock Holmes fame, Erle Stanley Gardner with Perry Mason, the detective and Agatha Christe.

There are also novelettes intended for school children. They

are mentioned here because they have artistic merit. Nelaturi Venkataramanayya's *Paschattapam* relates to the story of Krishnadevaraya and his repentance for the cruel punishment accorded to Timmarasu without sufficient justification. *Dalavayi Ramappayya* of Challa Radhakrishna Sarma is a historical novel dealing with the life and work of Dalavayi Pradhani Ramappayya. V. Jayarama Reddi's *Premanauka* illustrates what is meant by pure love and by disinterested friendship.

Devarakonda Chinni Krishna Sarma's *Vijayi* is a short novelette, intended to illustrate the careers of two brothers born of the same parents, who yet may differ in character. One of them flourishes and becomes victorious, though he had to face difficulties, through his goodness, and the other ruins himself through his wickedness.

G. V. Krishna Rao's *Kilu Bommalu* (puppets) is a novel which illustrates how innocent people are ruined and are subject to misery by the chicanery and machinations of the clever people in villages, which are now bereft of old traditional unity or morality.

Illindra Ranganayakulu is a gifted novelist. As an interpreter of contemporary social life, he is in the line of Chilakamarti, Unnava and Bapirazu. His *Ramanamurti* presents a vivid picture of the days of the salt *satyagrahas* and of the currents and cross-currents in Andhra politics and society.

(b) *Short Stories*

There were many short and fairly lengthy stories in Telugu, long before the short story with its modern technique came into vogue. Madhira Subbanna Deekshitulu published in popular Telugu, the widely current traditional *Kasimajili Kathalu* (Banaras pilgrim) at Rajahmundry in 1905–8 in four volumes. About the same time, Nandirazu Chalapati Rao (1878) editor of *Manjuvani* at Eluru, a prolific writer and publisher of several classics and also a poet, published a refined version of these pilgrim stories under the caption of *Nijamaina* (real) *Kasimajili Kathalu* attributing their authorship to an *avadhuta*.

There were also stories from *Panchatantra* and *Kathasaritsagara* and *Tatachari* and *Tenali Ramalinga* stories. During 1820–30 Yerramilli Mallikarjunudu of Visakhapatnam, a dubhashi wrote

Char-darvesh stories (Persian stories). In recent years, scholars like Veluri Sivarama Sastri and Sivasankara Sastri and his son, Krittivasa-Tirthulu have translated the *Jataka* and other stories from Pali and Prakrit as well as from *Katha Saritsagara*.

But the short story, of the modern type began with Gurazada Venkata Appa Rao's *Mata-Manti* (Chit-chat); but he wrote very few short stories. They were published in a Telugu Journal (*Trilinga*) at Madras in 1910–11. In a short time, the art of writing stories made rapid progress. Gudipati Venkata Chalam (popularly known as Chalam) excelled Appa Rao both in quality and quantity and went a step further in making greater use of the spoken dialect. His prose style is vigorous and powerful. But he violated at several places the canons of decorum in attempting to present the incidents of his stories with stark realism. He is very courageous in exposing social evils and ridiculing the prejudices and superstitions of the people. He chooses for his themes ordinary incidents of life—either of the rich or the middle class, or the poor and the oppressed. Stories like *Naidu Girl* are perfect in technique He studies the works of the master story writers of the West, like Maupassant, Alexander Kuprin and Lawrence. He translated some of the stories of Maupassant. From Kuprin he learnt to sympathise with fallen and discarded womanhood. From Lawrence he learnt to solve the sex problems. But in adapting them, he clothed Indian characters in a foreign garb—with alien ideas, manners and customs.

In course of time several brilliant story writers appeared, and though they might have been inspired by the short stories of the west, they succeeded in varying degrees in presenting stories that were genuinely Indian and to a large extent, Telugu. For want of space I shall mention, only about twenty-five writers that are prominent.

Chinta Dikshitulu was inspired by the world's best stories. His outlook was that of a serene observer of humanity. His stories for children will be noted under Juvenile section. The stories that he has woven round the "Ladies Cultural Club" are very humorous and inoffensively satiricial. He wrote also a novel, *Rajagiriraju* in 1913. His *Silapratima* is very touching. It illustrates the spirit of self-sacrifice of a man who offered himself for the customary human sacrifice required in olden days when a castle or a palace was built. Even more admirable was the

sacrifice of his wife who, after worshipping and garlanding her husband before his sacrifice, stood at the edge of the foundation pit and was transformed into a statue of stone.

Visvanatha Satyanarayana showed his literary talent in the field of the short story also. *Ni-runam tirchukonna* (I have repaid your debt) is a very pathetic story. It relates to the death of two children of two friends with some interval. And the last rites were performed in both cases, not by the parent but by the friend.

Nori Narasimha Sastri (1900) is an adept in writing stories also. His short story *Meru Vishayamu* (arid land) is based on a legend of ancient India—a conflict between the neighbouring kingdoms of Anga and Videha over an arid border land. The author plays upon the words and says that the conflict was between 'body' and 'no-body'. The story starts with a dispute between two brothers, over the lands near that border, in the presence of the ruler of Anga. But before any decision could be given, the king had to march to defend the border against the aggressive march of the king of Videha. During the war on the border, there were customary cessations according to *Yuddha Dharma* and the rival kings were visiting a hermitage of Visvamitra (of the epic age) at a short distance from the battle field. There, in the presence of that sage there had been a dispute between a scholar of *Purvamimamsa* of Anga and a scholar of *Uttaramimamsa* of Videha. The story reaches the final stage when two boys quarrel over a scroll which was pulled out of the mouth of the statue of *Mahanandi* (the sacred bull). But the scroll turned out to be a deed of agreement between the former kings of these two kingdoms. All the disputes came to an end and water jetted out from the ears of the bull in two streams, one towards Anga and another towards Videha and the arid land became fertile. The story was wrought as an admirable work of art.

Adivi Bapirazu (1895–1952) was also an adept in writing stories. Of his stories *Vina* and *Vana* are the best. In his *Vina*, he develops the themes of beauty and music, joy and meditation. The mutual love of Premabala and Anandamurti, the disappointment of Premabala who felt that Anandamurti cared more for his Vina, the snapping of the strings of the Vina (Vallaki Bala), Anandamurti's realisation of the jealousy of Premabala, and their ultimate union are described with perfect taste and artistic finish.

In his *Vana*, the story of a rustic family was developed. The

hero and the heroine were a loving couple. A rich landlord coveted their lands, and when they declined to part with them, he got the hero imprisoned on a false charge. But ultimately the hero and heroine triumphed. The conversations are in the dialect of the characters and they are very charming.

Suravaram Pratapa Reddi, whose *Andhrula Sanghika Charitra* (Social History of the Andhras), won posthumously, the first award of the Sahitya Akademi, also wrote some good short stories of which *Nirikshana* is the best. It is based on a local tradition about Kanyakumari (Cape Comorin) now worshipped as a goddess at the southern-most point of India. The heroine of this story is Kanya and the hero is Sankaran, a fisherman who used to go every morning to the deep sea to catch fish and return home in the evening. Kanya used to go to the seashore to see him off in the morning and again in the evening to welcome him with a pot of food. One day he did not return. She waited and waited and returned home disappointed. She continued to go to the seashore every evening with food and leave it there. And this she did till her death in her sixtieth year; and she was cremated at the very spot where she had waited for Sankaran day after day.

Veluri Sivarama Sastri (1892—1967) has not only translated several novels of Sarat directly from Bengali, but has also written many short stories. The themes are based on tales of ancient India, but developed as consummate works of art. His *Tanmayata* is based on a story from *Kathasaritsagara*. It deals with the infatuation of the son of a rich merchant for a princess, who responds in a kindly and dignified manner. The story indicates that no hurdle can stand in the way of lovers when the mind is completely absorbed in the object of love and that carnal love develops into spiritual love.

His *Depression Chembu* (copper pot) relates to the pitiable state of unemployment even in the case of first class M.A's. It represents the phases of expectation and disappointment. The first is described with a touch of humour and the second with pathos. It illustrates the uncomplaining endurance of the mother, the endurance of the wife accompanied by an inward struggle, and the utter recklessness of the young man, during adversity. When finally the young man goes out to borrow more money, his wife goes out with the begging pot—just to show him that it is not wise to borrow what cannot be repaid.

Malladi Ramakrishna Sastri (1906—1965) is a good scholar of Sanskrit and Telugu and has written about two hundred short stories, many of which have been published in the Telugu journals. He has a unique style of his own; he leaves gaps in his narration and expects his readers to fill them by an effort of imagination. His stories generally exhibit deep thought, realistic conception and strong imagination. His *du mu vu lu* (terminations of nouns in Telugu in the nominative case) is very interesting. The title of the story illustrates the individuality of the author in giving peculiar names. This title suggests that we are all subject to a drift in the course of our life. The story is based on a traditional theme, connected with the unfinished last line of a verse in Tikkana's Telugu *Mahabharata*. The words "guru natha!" which Tikkana heard, aptly suited the occasion and the poet closed the verse with these words. Gurunatha was the name of Tikkana's half-brother, the son of his father Kommana, by a *Sudra* maid who crossed in high floods on a rainy day. Kommana was going to the river. He could not proceed further on account of rain and darkness. Twenty years later, that woman died and in her last moments she told her son about his birth and urged him to meet his father and his half-brother, Tikkana. When Kommana addressed his son as "Gurunatha", Tikkana used those words in his verse in the sense of Kurunatha ("k" becomes "g" in sandhi). They suited well in the sense of "O! Lord of Kurus!" The story is well conceived and attractively developed.

Kodavatiganti Kutumba Rao (1909) is a prolific writer of sketches, features and talks for the Radio and novelettes like *Savati talli* (step-mother) which was translated into several languages and broadcast from the Radio Stations. He is a journalist and writer of Film scripts. He has published his stories in twelve volumes, and also six novelettes. He has adapted some stories from English and Russian Fiction. His *Kathasagar* and *Adajanma* (birth as woman) and *Akkapelli* are some of his best stories. *Akkapelli* (elder sister's marriage) reveals the conflict of ideas in many families regarding the selection of the bridegrooms, and the disagreement between the father and mother and between the parents and their daughters. It is a charming story.

Tripuraneni Gopichand (1910—1965) is a worthy son of his father *Kaviraja* Ramaswamy Chaudari, much extolled for his poetic talent. Gopichand is, like Kutumba Rao, a prolific writer known for his

versatile literary talent and activities as a script writer for the Film and the Radio. He has written many novelettes, short plays and short stories. His writings are flavoured with humour and arouse interest. He is fond of realism in developing any story, particularly when he depicts rural life.

His *Bharyalone undi* (it is only in the wife), *Tandrulu-Kodukulu* (fathers and sons) are very interesting. His *Sampengepuvvu* (Champaka flower) is one of his original stories which reveals the creative imagination of a writer well acquainted with human nature and the present state of society subject to a conflict of ideals and ideologies—traditional and progressive. This story illustrates the behaviour of a highly cultured Hindu lady whom her husband and some other cultured persons can understand, but who is mistaken by the people of a place, which is neither a city nor a village, for an ultra-modern lady or one of questionable morality. Even the person whom she deemed the best among her acquaintances there proved to be imperfect because he could not understand why she gave him the *champaka* flower in the Cinema hall.

Mokkapati Narasimha Sastri (1892) is known as a humourous writer. Besides *Barristar Parvatisam* already noticed and *Subbarayadu Pelli* (marriage of Subbarayudu) a drama, he wrote several short stories like *Kannavi Vinnavi* (what are seen and heard), *Akharu mata* (last word). In almost all his stories, it is the stupid simplicity of the hero that largely contributes to the humour in the story, and the author is an adept in depicting characters and incidents in a realistic manner. His *Akharu mata* is the story of a man who led a depraved and dissolute life, earned a fortune by corrupt means and lost it through extravagance, and finally committed suicide in a fit of repentance. In his last letter to his son, he regrets his depraved life, and gives parting advice to him to lead a virtuous life.

Munimanikyam Narasimha Rao (1898) is highly appreciated all over the Telugu country for the consummate humour displayed in all his works. He has written a few novels like *Vakrarekha* and a few dramas like *Grihapravesam* but he is much better admired for his short stories which have been published, in several short volumes. He does not generally go beyond the middle-class domestic life for his themes. His *Kantam* (lit. "dear wife") is always associated with him, as is evidenced by the names he gives

to his stories—*Kantam Kathalu, Nenu Na Kantam* (I and my dear wife) *Kantam Kaifiyath, Kantam kapuram* (Kantam's domestic life), etc. The humour which runs through his stories is mild, inoffensive and suggestive, and never vulgar. His *Pillalu gala illu* (a house with children) is very interesting both to the young and the old. It narrates the experiences of a relative who is a guest for a day. The water in the bath-room had been made dirty by the children; salt or dust had been thrown into his food, unnoticed by the mother; his bicycle had been slightly damaged by them during his absence. The guest never complained, but the parents came to know what the children had done. The guest left the house, and though he was expected to return in the evening he did not. When the house-wife felt surprised, her husband said, " How can he stay in such a house as this? " She rejoined, " Should he not know that it is a house with children? ".

In his story *First Case* he refers to a funny incident in the career of a Life Insurance agent. To secure his first case, he attemps to induce a young passenger to insure his life. This leads to an ugly scene in the third class compartment of a running train. The young man was subject to some mental disorder, and when he thought of the possibility of premature death cited by the agent as a plea for insurance, he began to weep! The agent was on the point of being attacked by the fellow-passengers for causing distress to the young man; but he managed to escape unhurt by jumping down at a wayside station. He too was taken for a lunatic!

Sivarazu Venkata Subba Rao—(*Butchi Babu*, his pen-name,) (1916—1967) has literary taste and versatality. Besides his novel *Chivariki migiledi*, his drama *Uttama Illalu* (the virtuous house-wife) and plays and playlets, his sketches for the Radio, he has written several short stories, *Meda Metlu* (the stair-case), *Adavini Kachina Vennela* (wasted moonlight in the forest) *Nirantara trayam, Adyantalu, Desam-Na kichchina Sandesam* (the message which the country has given me), etc. The last of these is a very interesting story of a man who felt vexed with the question, " What is your salary? " or " How much do you get now "? frequently asked by every one with whom he came into contact. The man was never inclined to answer it; he would avoid it in various ways. Finally he retired to a secluded spot on the banks of a river, and through his experiences and introspection, he felt he had a message from the country—a message of eternal bliss, *Sat-chit-anandam*; the union of the *Jivatma* and *Paramatma.*

Ande Narayana Swami (1907) has written about 100 stories such as *Vyatyasamulu*, *Snehitulu*, *Upasana balamu*, *Putrasantanamu* etc. The themes are quite ordinary but his presentaion of them is extra-ordinary; they give the readers an insight into the individual and social life. He starts the story, *Putrasantanamu* with the usual wish of the parents to have a son rather than a daughter. But they beget, in quick succession, three daughters but no son. They curse their fate and look down upon the third daughter as if she was the sinner. Great is their joy when at last, they have a son and it is enhanced when their fifth child is also a son. The sons are brought up with an excess of doting affection and in the end the parents are reduced to poverty and have to be supported by their daughters in their old age.

Balivada Kanta Rao (1927) has written, besides a short novel, *Godamidi Bomma*, several stories. *Arthabhagalalo Bhinna hridayalu* (different hearts in the halves of the persons), and *Sramikulu* (labourers and workmen) are short pieces. *Lokam*, *Buchi* (a fearful thing mentioned to frighten children), *Annapurna*, *Parajayam*, and *Suguna* are comparatively longer ones. In *Lokam*, the present day conflict between the old fashioned father and his children, in the matter of women acquiring school and college education and earning their livelihood, is well portrayed. The story has been so well developed that the old father, who hated his third daughter for her obstinacy in attending college, is finally nursed by that girl; and he says, " I am sorry for my narrow mindedness; I should have had my first two daughters also well-educated."

Pantula Srirama Sastri (1922) has written two playlets one of which received a prize in a competition organised by All India Radio, and about 60 short stories. In *Badhyata* (responsibility) the author adopted the new technique of developing a story, through chronologically arranged letters. It shows how a developing matrimonial alliance fails to fructify, and how the elderly people (a widow and a widower) involved in that proposed alliance unexpectedly get married without any ado.

Kommuri Venu Gopala Rao (1935) commenced writing stories in his 16th year. Some of them have been collected under the captions of *Kommuri Kathalu*, *Pilla donga* and *Illu konnadu*. He reveals an innate gift for writing stories. In the last story he depicts domestic comforts and pleasures and the gentle disagreements between husband and wife, and father and son, as inevitable

passing phases of life. A school teacher retired and got his provident fund to the tune of five thousand rupees. He purchased a house with the amount, but his wife had wished to use it for the marriage of their grown-up daughter, and their grown-up son to purchase a motor bicycle. The old man was finally obliged to sell the house to have domestic peace, and this was done just as he was dying. But he had been worried and his health had deteriorated. His widow and children then repent for having caused him mental agony.

Kommuri Padmavati Devi (1908) came to prominence on the stage and in the films. She has learned Kannada and English. She takes a leading part in cultural activities relating to women's welfare—in *Pramadavanam* of *Andhra Prabha* and in *Mahila Sirshika* of *Anandavani*—well known Telugu journals. She was a joint editor of a Journal, *Nataka Kala* along with me in 1940–41. She has written many short stories of which the *Pogada danda* (a garland of Vakula flowers) and *Kathasagar* have been published. She was the recipient of *Grihalakshmi Svarna Kankanam* in 1956—a golden bracelet annually presented to a cultured lady. *Pogada danda* is a pathetic story of a girl, Sita, who was so fond of Vakula flowers that she used to go, on her way back from school, to the temple yard to gather them. A young man, Sankaram, noticed her and, with mad infatuation, would present her garlands of flowers. She innocently received them, but never revealed this to her aunt, in whose house she had been staying. She developed a liking for him, though she did not agree to marry him. She was then sent to her grandparents' house, where she was married to another man. This was a disappointment to Sankaram who turned a lunatic. When a few days later Sita returned to her aunt's house, he noticed her, and taking her in to his arms, ran to the edge of a tank and covered her with passionate kisses. This created a sensation and before people gathered in larger numbers, Sita had fallen into the tank and was drowned. She evidently committed suicide unable to face public ridicule.

Illindala Sarasvati Devi (1915) is a highly cultured-lady and has been writing stories such as *Panduga bahumanam* and *Jatiratnamu*. She has also translated into Telugu the biography of Gandhi from an English version. Her *Anasvasita* is fine story of a woman who, sometime after her husband's death, travelled in a train to her daughter's house to attend the birthday celebration of her

grandson. She was a woman of very few words and did not like to associate herself with strangers either in the train or in the daughter's house. She was developing a sort of resignation. After the birthday function was over, the grandson had fever and she attended on him. After his recovery, she disappeared one night leaving a letter in which she wrote that she bequeathed all her property to her grandson and that she was going to render service as a nurse in a Nursing Home or Hospital. Her somewhat unusual traits are well portrayed in the story.

Narla Venkatesvara Rao besides many playlets, has also written some short stories of which *Sabhyata* (decency) relates how some heartless officers of high rank illtreat their domestic servants and neglect them even if, while rendering service, they meet with accident and become maimed. Such unfortunate servants develop the idea that begging is nobler than serving such masters.

Kanuparti Varalakshmamma's *Ottu* (a solemn promise) is also illustrative of want of culture and decency on the part of some members of the upper class in our society. Jagannatham, a prominent member of a Dramatic club, and foremost in proposing that the members should persuade their wives to act on the stage created an ugly scene when one night his wife, acting as Chitrangi, was about to embrace Sarangadhara on the stage.

Kappagantula Satyanarayana's short stories, some of which have been published in the Telugu Journals such as *Bharati*, are interesting sketches of human thoughts and aspirations. His story *Evariki Varena* illustrates the lack of courtesy among some young people. It is about three retired officers—one Pantulu, one Naidu and one Saheb (Musalman) who were meeting every evening at the beach in Madras and sitting on a bench opposite the University Examination Hall in Triplicane. One day, Pantulu did not come, and noticing his absence, some young man remarked within the hearing of the remaining two friends, "Probably he died; he was a very old man". The two friends felt shocked. On the next day evening, Pantulu came and his two friends were absent. The same young man looked at him and said within the hearing of this old man, "Yesterday we thought that this man was dead, but he is alive. Probably his two friends died". Pantulu was shocked to hear their remark. The tragedy was that all the three friends died on the next day.

Cherukupalli Jamadagni Sarma's short story known as *Chilaka*

—*Gorinka* (the parrot and the myna) has a great moral to be learnt by man from beasts. On one and the same night, one of the two cows of a landlord died after yearning a calf and the wife of the servant looking after the cow died after she had been delivered of a child. While the other cow was affectionately suckling the motherless calf, the landlord's wife looked down upon the motherless child of the faithful servant. But in the course of a few days, the woman noticed the tender affection displayed by the cow and learnt from this beast to fondle and suckle the motherless child.

Karuna Kumar's (Kandukuri Anantam) *Akali mantalu* (the burning flames of hunger) portrays human character from all angles. It starts with illustrating the miserly hard-hearted nature of Sarojini, a house-wife, and ends with revealing the charitable disposition and the nobility of heart which Sarojini really possessed.

Gora Sastri (Govindu Rama Sastri) (1918), editor of *Swatantra* has written many short stories which depict the present day social life.

Some writers like Aluri Bairagi (1925) have been publishing translations or adaptations from the Hindi short stories.

Sripada Subrahmanya Sastri (1891–1951) exhibited his mastery of the idiomatic spoken dialect of the cultured classes in his stories. As he had not learnt any language other than Telugu and Sanskrit, his style was not vitiated by any foreign expressions.

Palagummi Padmaraju (1915) has been hailed as one of the best story writers ever since he won the second prize in the World story competition held in 1951. The story which he submitted for that competition is *Gali-Vana* (Cyclone). He has written more than sixty stories and many of them have been popular. He has also composed some poems, but he is better known as a story writer.

Story writing in Telangana commenced with Madapati Hanumanta Rao during the second decade of this century. Thirteen stories were published in *Krishna Patrika* at Masulipatam. He rendered into Telugu the writings of Premchand. Inspired by him many young men of Telengana wrote short stories. Nelluri Kesavasvami (1920) rendered into Telugu the stories of Premchand. Burgula Ranganatha Rao (1917) wrote a series of short stories, known as *Vahyali*. P. S. R. Anjaneya Sastri (1927) wrote several

stories known as *Gandipadda Jivitalu* (lives of broken hearts). Vattikota Alvar Svami (1913) wrote a series of stories with the title *Jailu lopala* (in prison). Nandagiri Indira Devi (1919) wrote stories from the view-point of women. A. R. Krishna, Bhaskarabhatla Krishna Rao (1918), Veldurti Manikya Rao (1918), Utukuru Ranga Rao and several others also wrote stories.

Dharanikota Srinivasulu known as the Munimanikyam of Telangana, wrote humorous stories with the caption of *Ma yintlo* (in our house).

Mudda Visvanatham (1909) is another short story writer worth mentioning. He has writen many short stories which first appeared in Telugu journals like the *Bharati*. He has a facile pen. Among his stories, *Atmajyoti*, *Janmabhumi*, *Tulika*, *Subhodayamu*, *Chhaya* are the best. Some of them are rich in pathos.

Avasarala Surya Rao (1923) has published a volume of short stories, known as *Akasa dipalu* (Sky lights). He is connected with *Visalandhra* Daily. He has edited and published Gurazada Appa Rao's diaries and letters.

Tenneti Suri (1923–1958) was for some time connected with *Andhra Patrika* and *Bharati*. He wrote several short stories of which *Viplava rekhalu* and *Subbalakshmi* are the best.

Avancha Somasundar (1924) has published stories about slaves besides poems like *Godavari Jala Pralayam*.

Anisetti Subba Rao (1922) has published several short stories like *Galimedalu* (castles in the air) and *Ma uru* (our village) besides some poems like *Agnivina* and *Bichckagalla Patalu* (street singers' songs). He is a typical progressive writer and shows his enthusiasm in his writings. Some miscellaneous stories are published as *Anisetti Kathalu*.

Chaganti Somayajulu (1915) has published a short volume of stories known as "*Chinnaji* volume of stories". His *Annam Parabrahmam* and *Rathayatra* are interesting.

Srinivasa Siromani who wrote in prose a voluminous translation of Valmiki's *Ramayana*, wrote also several short stories. Many of them were published in a journal known as *Vinodini* and in *Sakhi*. His *Dara-Dwayam* (The two wives) is famous.

Dr. Sri Devi's *Katha trayi* (three stories) are of social and psychological interest.

Digumarti Venkata Rama Rao of Berhampur published two volumes of stories, in which he presents contemporary social life

and its problems, with a critical yet sympathetic eye. His best story is *Memu Mugguram* (we three).

Several thousands of short stories have appeared in the Telugu Journals and they are read with interest, particularly by women as well as by boys and girls. I have read many of them. I cannot say that, except a few of them, they deserve a place in literature. But I am glad to note that short story writing is progressing both in quality and quantity; and I am quite confident that in the course of a few years this art reaches perfection in the hands of many writers.

(c) *Sketches and Features*

Sketches in the sense of rough outlines, as of a literary work or of a drama or playlet forming part of Vaudeville programme, are prepared for the Radio and Film pictures. Since there is no scope for elaborate accounts, short sketches that can be broadcast in ten to fifteen minutes are required for the Radio programmes and they relate to several subjects of literary interest, such as *Nene Srinathuda-n-aite* (If I were Srinatha the great poet), *Raja-tarangini*, Telugu Proverbs, *Janapada Geyas*, etc., and features such as the court of *Raja Raja Narendra*, the court poets of Sri Krishna devaraya, etc. The titles and scripts of Film stories are also sketches and they are written by well-known poets and story writers like Tapi Dharma Rao, Gopichand, Sri Sri, Atreya and Samudralas (father and son).

Gurazada Appa Rao's lengthy notes on cultural topics, outlines of his proposed dramas, and letters are now published and they are sketches of literary interest. Lakshmi Raghuram wrote in the monthly Telugu journal, *Andhra Mahila* month after month humorous sketches of the Domestic and Social life of men and women and as *Manalo mata* (between ourselves). They were published in a book form in 1958 with my introduction.

(d) *Essays and Literary Criticism*

Essay writing, like some other branches of modern Telugu literature, is the outcome of our acquaintance with essays in English literature. The term essay is very elastic, even in English and *Vyasamu* is the Telugu word used to mean Essay. There have

appeared hundreds of essays in Telugu Journals but very few of them have been published in book-form mainly because they command no good sale in the country except when they are prescribed as text-books for the University or school final examinations.

The first known Essayist is Samineni Muddu Narasimha Naidu (District Munsiff at Rajahmundri) who published in 1862 a collection of his essays under the title of *Hita Suchini*. They relate to Education, Medicine, Magic, Marriage, Psychology, the language of the beasts, and the myth of making gold. The language used was the spoken dialect of the cultured classes. The essays exhibit the author's varied knowledge, clear thought and felicity of expression. The essay on marriage is the longest. *Prameyamu* is the word he used for essay.

The next essayist is Kandukuri Viresalingam whose essays on many different topics have been published in one of the ten volumes of his works. Many of his essays relate to the social and ethical problems of the day. In point of technique, his essays are terse and lucid and are presented in paragraphs, to denote the progress of the thought. The terms *Vyasamu* and *Upanyasamu* are used by him to mean essay. He used a very simple style so that the ordinary reader can understand his essays.

Duggirala Venkata Surya Prakasa Rao published his essays on social and religious subjects first in the Telugu journals of those days, *Vivekavardhani* and *Hindujana Samskarini*, and later in book-form. His last essay is " is there salvation for India? ". " Social reform association and its objects " by K. R. K. Krishna Rao is a lenghty essay of 35 pages in simple Telugu intended to convince the people that it was quite necessary to effect social reform.

Balantrapu Ramachandra Rao's essay on *Jantra Gatrapu Vidya* relates to Music—vocal and instrumental.

There were also essays on Telugu language and literature during the last years of the 19th century. Vavilala Vasudeva Sastri's essay on *Andhra Bhasha* was published in 1861. P. Dakshinamurti wrote a critical essay on Pingali Surana and it was read by the author in 1892, before a meeting of the *Andhra Bhashabhiranjani Samajam* of the Christian College, Madras. In 1896 R. Gopala Rao Naidu read his essay on *Andhra Bhasha Charitra Sangrahamu* under the auspices of the *Andhra Bhashabhi-vardhani Samajam* of the Presidency College. Under the same auspices, Venneti Rama-

chandra Rao read his essay on *Manu Vasu Prakasika* and this led to a controversy. Kasibhatla Brahmayya Sastri wrote many essays, some of which were meant to attack Viresalingam regarding his *Rajasekhara Charitra* or his social reform activities. In 1896 he wrote *Bhaskarodantam*.

During 1912–1920 many essays appeared for and against the Modern Telugu movement. Gidugu Venkata Ramamurti's collected essays were published in book form by the *Navya Sahitya Parishad* in 1934 and they are republished in 1959 by the Visalandhra Publishers.

Mutnuri Krishna Rao's essays under the caption of *Samiksha* on literary and cultural topics appeared first in his *Krishna Patrika* and later in book-form.

The critical essays of K. V. Lakshmana Rao were published under the title of *Lakshmanaraya Vyasavali*. Several essays have been periodically published in the annual or special numbers of the leading Journals and *Ugadi* (Annual) *Sanchika* of *Andhra Patrika*, *Sujata*, *Krishnadeva raya Vardhanti Sanchika* and the school and college Magazines.

Akkirazu Umakantam, a great Sanskrit, Telugu and English scholar, wrote a scholarly introduction to Srinatha's *Palnati Vira-charitramu* and several essays on literary topics and poetics.

Vajjhala China Sitarama Sastri (1878), a great Sanskrit and Telugu scholar and an authority on traditional Telugu grammars, has written several essays on literary, religious and social topics, and they are published as either introductions to the concerned books or as articles in the Journals.

Veturi Prabhakara Sastri (1883–1953) was a Pandit without pedantry; a poet without pageantry; a great scholar of oriental learning; an authority on topics relating to Telugu language, literature, inscriptions and old manuscripts. He wrote a few poems—short and sweet like *Munnalla Muchchata*, *Kapota Katha* and *Visvasam*. But he is better known as a critical scholar of language and literature. His essays appear as scholarly introductions to Telugu classics like Srinatha's *Kridabhiramam* and Pala-kuriki Somana's *Basava Puranam*. His book on Srinatha sets a model to those who contemplate a series of Men of Letters in Telugu.

Rallapalli Ananta Krishna Sarma's essays on literary topics such as *Vemana*, the culture and refinement of the time of Krishna

deva raya and miscellaneous literary topics have been published under the titles of *Vemana*, *Sarasvatopanyasamulu* and *Sahityopanya-samulu*. With his sound knowledge of music and the capacity to sing melodiously he has edited many songs of *Tallapaka Annama-charya*, and in that connection has written some essays. His essays, written in a lucid and simple style may be regarded as models to be followed by the young essayists of the present and future generation.

Mallampalli Somasekhara Sarma (1891–1961) who has devoted his life to Epigraphy, and to Andhra History and Culture, has written several essays on *Andhra Virulu*, *Amaravati Stupam*, Ancient Centres of learning and Literary activities during the time of the Reddi Kings.

Timmavajjhala Kodanda Ramayya's *Palavelli* is a collection of his essays on literary topics. Etukuru Balarama Murti's *Charitraka Vyasavali* is also worth mentioning.

Literary Criticism reached a modern stage in Telugu literature with C. Ramalinga Reddi's *Kavitvatatva Vicharamu* and a few other essays on literary topics. He was very modern in outlook, and applying modern canons of judgment, criticised poets like Suranarya who lived nearly three centuries ago. His book raised a conroversy and a scholar, Kaluri Narasinga Rao, attacked Reddi's views in his *Kavitvatatvavichara Vimarsanamu*.

Bhupati Lakshmi Narayana Rao (1905) published an essay on the *Telugu Mahabharata* and the style of Tikkana and has been contributing several articles on poetics to the leading Telugu Journals. Dipala Pichchayya Sastri has published *Sahitya Samiksha* and some other essays relating to literary criticism.

Nanduri Bangarayya (1903) published critical essays on *Abhijnana Sakuntalam* and similar literary topics.

Korada Ramakrishnayya (1891) has written several essays on Telugu Language and Dravidian Philology. He was the recipient of the State Prize in 1949–50 for his "Telugu Language—its origin and History".

Nidadavolu Venkata Rao (1904) has written many essays on literary topics, introductions to ancient Telugu classics and scholarly reviews. His lengthy essays on *Udaharana Vangmayam* and *Andhra Vachana Vangmayam* won him the State Prizes in 1949 and 1958.

Ganti Jogi Somayaji (1900) has published several literary

essays including a critical study of Kalidasa. Divakarla Venkatavadhani (1913) has published essays on Sanskrit and Telugu dramas. Khandavalli Lakshmiranjanam (1905) has published several essays relating to Andhra Social history and literature.

Kuruganti Sitarama Bhattacharya's essays have been published in four volumes. Pillalamarri Venkata Hanumanta Rao's essays have been published under the titles of *Sahitya Samiksha*, *Sahitya Sampada*, *Sahitya Samalochanamu* and *Panchavati Paryalokanam*. Maddukuri Chandrasekkhara Rao's *Andhra Sahitya Punarvikasam* deals with some modern trends of literature. Challa Radhakrishna Sarma's *Vyasa manjusha* contains essays on historical subjects.

Jammalamadaka Madhavarama Sarma (1907) translated *Navarasa Gangadharam* with a scholarly commentary and introduction and was the recipient of the State Award in 1949. He has also translated Mammata's *Kavya Prakasam*; *Prataparudriyam* and *Dhvani saram*.

Panchagnula Adinarayana Sastri a great Sanskrit, Telugu, Pali and Hindi scholar, besides translating *Vatsayana Kama Sutras* wrote scholarly and critical essays on *Yenkipatalu* and several other literary topics.

G. V. Sitapati (1885) has been contributing to the leading Telugu journals, several essays on literary topics such as Telugu metres, Accent in Telugu speech and metre, Savara songs, and Jakkana's *Vikramarka Charitra*. He has written lengthy introductions to Ananta's *Chhandodarpanam* and (in collaboration with his father) to *Appakaviyam*. In Kshetrayya's *Muvva Gopala Padams* which he edited he wrote an article on the language which Kshetrayya used. Several talks which he broadcast from the All India Radio Stations relate to literary subjects. His *Purva Smritulu* (memories of the past) relate to the memorable incidents in the life of his father, G. V. Ramamurti (1862–1940).

The *Andhra Sarasvata Parishad* published *Andhra Mahabharatopanyasamulu* in 1955 and *Andhra Mahabhagavatopanyasamulu* in 1957. The scholars that contributed their essays to the former are:—

1. Visvanatha Satyanarayana—Nannaya's method of translation.
2. Vedala Tiruvengalacharyulu—Errana: The unfinished part of Aranya Parvam.

3. Korada Ramakrishnayya—Tikkana: Virata Parvam.
4. Nanduri Bangarayya—Tikkana: Udyoga Parvam.
5. Gadiyaram Venkata Sesha Sastri—The six cantos relating to the war.
6. Kuruganti Sitarama Bhattacharya—The three cantos relating to peace.
7. Kesavapantula Narasimha Sastri—The four cantos relating to *Asramavasa*.

And those that contributed their essays to the latter are:—

1. Mallampalli Somasekhara Sarma—Potana's residence and time.
2. Kuruganti Sitarama Bhattacharya—Potana's method of translation.
3. Puttaparti Narayanacharyulu—Potana's poetic merit.
4. Puttaparti Srinivasacharyulu—Bhagavata raja-vamsams.
5. Swami Sivasankara Sastri—Upakhyanas and *Antarartha*.
6. Vedala Tiruvengalacharyulu—Vamadeva's *Tatvas* and *Avataras*.

All these essays are very scholarly and interesting.

Jonnalagadda Satyanarayana Murti (1895—1965) was a vigorous writer as well as speaker on literary and cultural topics. His *Sahityopanyasamulu* are a valuable contribution to Telugu literature. He has also translated several Bengali novels and dramas.

Bulusu Venkataramanayya (1907) has published several essays like *Pogada danda* (Vakula flower garland), *Kalinga desa* and essays on literary topics. He translated Singa Bhupala's *Rasarnavasudhakaram*, a standard work on poetics.

Sri Vatsava (Yandamuri Satyanarayana) (1913) is an accomplished writer and literary critic. He has poetical talent but is better known as a good essayist. His lengthy account of the Telugu literature of the 19th century (*Ushah Kiranalu*) has recently won the state award through the agency of the Andhra Pradesh Sahitya Akademi. His articles published in Krishna Patrika are very interesting.

Achanta Janakiram is a connoisseur of art and literature. His articles exhibit his scholarship and keen insight into human nature. His *Smriti Patham* is a volume of reminiscences, throwing light on recent cultural movements.

Devulapalli Ramanuja Rao (1916) deserves special mention in this section. He has devoted all his life to literary pursuits. He edited *Sobha* for sometime, and later worked as Assistant Editor of the Daily *Golkonda Patrika*. He has been intimately connected with the *Andhra Sarasvata Parishad* and was for a time its president. He has contributed valuable essays on literary topics to Telugu journals. He is regarded as one of the best literary critics of this age. His *Sarasvata Navanitam* contains about twenty essays of which four are devoted to poets of the previous centuries—Potana, Surana, Kshetrayya and Muddupalani; five to poets of this century—Chilakamarti, Rayaprolu, Visvanatha Satyanarayana (*Veyipadagalu*), Devulapalli Krishna Sastri and Munimanikyam (Kantam), two to Rabindranath Tagore and one to the autobiography of Prakasam Pantulu and the remaining eight to the various branches of modern literature in Telugu. As Rallapalli Ananta Krishna Sarma says, these essays show the tenderness of heart and the depth of feeling of Ramanuja Rao. His *Navanitam* (butter) is the result of his churning of Telugu literature.

Amaresam Rajesvara Sarma's *Nannechoduni Kavitvamu* is a voluminous critical review of Nannechoda's *Kumarasambhavamu*.

Veldanda Prabhakaramatya (1924) is a poet and literary critic. His poem *Prema Sima* is an adaptation of John Keats' Eve of St. Agnes. His *Amukta malyada Paryalokanam* is a voluminous critical review of the poetry of Sri Krishnadevaraya.

Kottapalli Virabhadra Rao has recently published his Thesis for the Ph.D. of the Andhra University in Telugu. It is a voluminous book of 500 pages. The subject of the Thesis is "The influence of Western culture on Telugu language and literature". It is the result of his careful research and devoted study of a hundred and one manuscripts and books of the 19th century.

(e) *Travels*

Yenugula Virasvami-ayya is the first known scholar who wrote an account of his travels. He was a Government translator in the Supreme Court at Madras and commanded great influence. He could, therefore, travel even in those days with adequate amenities because he had attendants to look after his comforts. It took more than thirty days for him to reach Banares. His

Kasi Yatra Charitra is a picturesque and detailed description of his journey to holy places. It was published in 1938 by D. V. Siva Rao. His observations regarding the customs and manners of North Indians are very interesting.

Kola Seshachala Kavi was another author of travels. He was then on the Governor's establishment, and followed the Governor to the Nilagiri Hills in 1846. In his book *Nilagiri Yatra* there are interesting descriptions of the hills, the climate and the inhabitants of that region. The flora and fauna of the Nilagiri Hills are vividly described. It was written in the literary style in prose, interspersed with verses.

Mandapaka Parvatisvara Sastri wrote *Yatra Charitra*. He travelled with his patron, the then Raja of Bobbili, who undertook a pilgrimage both to the South and to the North. The book was written in a very easy style and the learned author describes the temples they visited, with interesting allusions from the Puranas. His descriptions of the horse-races at Bangalore are very attractive.

Jonnalagadda Satyanarayana Murti published his *Maharashtra Yatra*. His descriptions and observations are very interesting.

Twenty years ago Mantripragada Narasimham Pantulu contributed to the Telugu Journal, *Bharati*, a series of articles about his travels to the North as far as Badarinath.

Bulusu Venkataramanayya published two books (1) *Ma Dakshina desa Yatra* and (2) *Ma Uttara desa Yatra* in 1958. They relate to the travels made to the south as far as Ramesvaram and to the north as far as Delhi. The author travelled with his colleagues and students of Kellett High School, Triplicane, Madras. The books are written in dignified spoken dialect. His descriptions of the journey, and of places and scenes of interest are vivid.

(f) *Fine Arts—Painting and Sculpture*

Although the Telugu country is very rich in temples, Buddhist *Chaityas*, caves etc., and the scope for iconographic studies is very wide, Telugu literature relating to them is scanty. The few students interested in Indian Antiquities have written articles in English, for the obvious reason that they could be appreciated by the western scholars and by Indian scholars knowing English. It is only during the last thirty or forty years that they have thought of writing articles on this subject in Telugu. Talisetti Rama Rao,

who evinced interest in drawing while yet he was a student of the lower forms at Jeyapore developed his artistic skill. His cartoons were published in the Telugu journals. He wrote one or two small books on drawing and painting; but more important than this was his translation of Percy Brown's *Bharatiya Chitrakala*, (Indian Art of Painting). Mutnuri Krishna Rao published in his *Krishna Patrika* a series of articles on Indian Painting and Pictorial Art. In the Telugu journal, *Kala* which P. V. Rajamannar edited thirty five years ago, Duvvuri Rami Reddi published many articles on this subject. Adivi Bapiraju, who was himself an artist, travelled all over the Telugu country and delivered very illuminating lectures on Indian art. Suryadevara Sanjiva Dev is a good critic of fine arts, and he has written several critical articles on the subject. Bhavaraju Krishna Rao's articles on the temples at Mukhalingam (built in the 8th century A.D.) were published in the Telugu journal *Bharati*. Mallampalli Somasekhara Sarma has written some articles on the sculpture of the Telugu country. Gadiyaram Ramakrishna Sarma wrote interesting articles on the temples of Alampur (near Kurnool).

A brilliant book on Sculpture is *Silpadarsanamu* by Konduru Viraraghavacharyulu. It was published in 1946; but some portions had been previously published in some Telugu journals such as *Andhra Prabha*, *Andhri* and *Arunodaya*. It consists of eleven chapters of which *Silpa tatvam*, *Rupa silpam*, *Devalaya silpam* are the most important. The author devoted several years to the study and the collection of the material. He says that he has prepared his list of 364 books from a Maharashtra *grantha* and from Studies in Indian History by Dr. Narendranath Law. Though this book is not connected directly with sculpture in the Telugu country, it helps the Telugu reader to understand the subject.

Sripada Gopala Krishnamurti wrote a book on *Andhra Silpa Parichayamu* which won the State Award in 1956.

Dr. C. Satyanarayana Chowdari of Madras has published a very valuable little book on Indian Art with reproductions of important paintings and pieces of sculpture. He is himself a painter of note.

(g) *Books Relating to History and Politics*

It is inevitable that a comprehensive history of a country or of an important region of it should be written in the language of the people. But as English was the medium of instruction even in the lower forms of high schools, till some years ago, as it still is in the college classes, the need for writing history books in Telugu was not felt. There were, even in Sanskrit, fragmentary history books such as Kalhana's *Rajatarangini* and Bana's *Harsha Charitra*. A connected account of any period of Indian History came to be written only as the result of the researches carried on in the first instance by Orientalists among English scholars. While there were considerable sources of history relating to the Mohammedan and British periods, the sources for the early and medieval Hindu Period were scattered and neglected. A study of epigraphy was the greatest need. So far as the Telugu country is concerned the first scholars of epigraphy were Jayanti Ramayya, Gidugu Ramamurti and Gurazada Appa Rao. Of these, Ramamurti wrote Antiquities of Mukhalingam in which he established that Mukhalingam was the capital of ancient Madhya Kalinga, that Nagarikatakam near it was its cantonment, and that Kalingapatnam was its sea-port. Thirty years later, his son Sitapati (the present writer) proved that the region was originally the country of the Savaras, and that, in about 720 A.D., it was conquered by Kamarnava of the Eastern Ganga dynasty who overthrew the Savara King, Sabaraditya, as mentioned in the copper plates of Ananta Varma Chodaganga. Later on, there arose many scholars in the field, of whom Mallampalli Somasekhara Sarma has been the foremost. In the meanwhile, scholars like Chilakamarti and K. V. Krishna Rao rendered into Telugu *Rajasthanakathavali* and *Rajatarangini* and they may be regarded as the first books on history in Telugu literature. The Andhra Historical Research Society at Rajahmundry has given considerable impetus to research work. Some years prior to this, the South Indian Research Journal (English) was started at Madras through the endeavours of Tekumalla Raja Gopala Rao who wrote some articles also in Telugu. Regular history books in Telugu were written when Komarrazu Lakshmana Rao and his friends organised the *Vijnana Chandrika Grantha Mandali*. Lakshmana Rao was a great scholar, well versed in Telugu, English, Sanskrit, Marathi,

Bengali, Tamil and Kannada. He was interested in the progress of Telugu literature, and of epigraphy and historical research. He encouraged the writing of historical novels and regular histories. The most important outcome of this institution and of the encouragement given by Lakshmana Rao was Chilukuri Virabhadra Rao's *Andhrula Charitra*. This may be regarded as the first authoritative historical work in Telugu. It was not a mere narration of events. With extensive quotations from Telugu literature of the *Prabandha* period, he wrote his book in an attractive style, worthy of being recognised as standard Telugu prose. He also wrote *Jirna Karnataka Samrajyamu*, *Timmarusu*, *Tikkana*, *Srinathudu*, *Sivaji*, and *Nayakuralu* (of *Palnati Viracharitra*).

Gadicharla Harisarvothama Rao who was closely associated with Lakshmana Rao, wrote *Vismrita Rajakavi* (A neglected emperor-poet: Krishnadevaraya of Vijayanagar) and *Abraham Lincoln*. With the object of publishing the history of the world in Telugu he commenced to write the history of Greece and Rome, but had to give up the later portions as he had to shoulder the responsibility of editing *Andhra Patrika* at Madras.

Lakshmana Rao himself wrote the history of the Hindu and Mohammedan periods of Indian History, in a lucid, attractive style.

Another scholar who was associated with Lakshmana Rao was Ayyadevara Kaleswara Rao. He wrote *Amerika Samyukta Rashtramulu* and *French Svatantrya Vijayam* and some years later, *Turushka Samrajyam*. His selection of these subjects was due to his nationalistic spirit and his participation in the freedom struggle of India.

Veluru Satyanarayana wrote Fahien's travels in India and the *Bauddhamahayugam*.

Inspired by Lakshmana Rao and Chilukuri Virabhadra Rao, Mallampalli Somasekhara Sarma wrote in Telugu several books relating to the history of the Andhras. His *Andhra Virulu*, *Amaravati Stupam* and *Charitraka Vyasamulu* are of great value.

Nelaturi Venkata Ramanayya specialised in the history of Vijayanagar Empire and is regarded as an authority on this subject.

Rallabandi Subba Rao is closely associated with the Andhra Historical Research Society and its quarterly journal. The Society and the journal owed their origin and rapid progress to

the initiative of the talented founders, the late Bhavaraju Venkata Krishna Rao and C. Virabhadra Rao. The Society's periodical publications, *Raja Raja Sanchika*, *Kalinga Sanchika*, *Reddiyuga Sanchika* and *Kakatiya Sanchika* contain valuable articles.

Among other scholars who wrote books or articles based on their research, the most important are Jayanti Ramayya, Bhavaraju Venkata Krishna Rao, Chilukuri Narayana Rao, Maremanda Rama Rao, Vaddadi Appa Rao, Puttaparti Srinivasacharyulu, Vangolu Venkata Rangayya, Prayaga Seshadri Sastri, Gidugu Venkata Sitapati and Mamidipudi Venkata Rangayya.

Digavalli Venkata Siva Rao is a good scholar and veteran prose writer. His *Afrika Jatiya udyamamu* traces the history of Africa from the commencement of the colonization by the white races up to the modern times, including the activities of Mahatma Gandhi in South Africa. *Poorva Rangamulu* deals with incidents in the freedom struggle prior to 1857. He has also written a valuable history of the British period in India.

Andra Seshagiri Rao's *Ranapratapasimha* is worth mentioning on account of its good style and attractive descriptions of incidents.

Madapati Hanumanta Rao's *Hindvaryulu-Vari Rajyangamulu* is a good contribution to Ancient History of India and political institutions.

Adirazu Virabhadra Rao's inscriptions of Telangana and ancient cities of Andhra Desa are valuable contributions to Epigraphy and History. The author has been a devoted student of these subjects. His Telugu prose is simple, idiomatic and dignified.

Kota Sundara Rama Sarma's *Sri Harsha Rajyasri* and Tatta Ranga Ramanujacharya's *Harsha Charitra*, a translation of Bana's work deserve mention.

Tallapragada Suryanarayana Rao translated Romesh Dutt's " Economic History of British India " and his novel " The slave girl of Agra ". He also contributed a scholarly introduction to a new edition of Surana's *Prabhavati Pradyumnam*.

Manikonda Satyanarayana Sastri has translated in beautiful Telugu prose the monumental work of Major Basu, " Rise of the Christian Power in India " and Tilak's " Arctic Home ". Kodali Anjaneyulu's translation of Dr. Pattabhi Sitaramayya's " History of the Congress " is praiseworthy.

(h) *Scientific Works*

There were Telugu books on some scientific subjects but they were in verse and they related to medicine (Ayurveda), *Gaja Sastra, Asvasastra,* etc. After contact with Western culture, Telugu scholars began to write books in prose on scientific subjects. It is very interesting to note the existence of a Telugu book in prose so early as 1836 on "Cooking" written by a lady, Sarasvati Bai. It was translated into English by Kavali Venkata Ramasvami.

It is again Viresalingam Pantulu that began the publication of scientific works in Telugu prose. He wrote an elaborate book on Human Physiology. He followed Huxley's "Physiology" but it was not quite a translation. He consulted several other books in English on the subject. He also consulted Susruta, *Ashtanga hridaya* etc., in Sanskrit, but he said that they helped him only in the matter of suggesting appropriate technical expressions. The book is illustrated and a list of 300 technical terms is appended. Later on, in 1894, he wrote also "Natural history of Mammalia" with more than 60 illustrations. N. Narasimham wrote *Bhautika Sastramu* in the early years of this century. Achanta Venkataraya Sankhyayana Sarma's *Rahasya darpanam* is an interesting book on the secrets of Science, particularly in Botany and Horticulture.

The *Vijnana Chandrika Grantha Mandali* encouraged Telugu scholars to write books on scientific subjects also. Vemuri Visvanatha Sarma wrote *Rasayana Sastramu* (Chemistry). Mantipragada Sambasiva Rao wrote *Padartha Vijnana Sastram* (Physics). C. Ramalinga Reddi wrote *Artha Sastramu* (Political Economy) and later on Goteti Jogirazu wrote several books on botany and agriculture.

Achanta Lakshmipati wrote *Jiva Sastram* (Biology) and *Jantu Sastram* (Zoology) for the *Mandali* and later, books on *Ayurveda*. The Andhra University published a book on Zoology written by R. V. Seshayya. D. V. Subba Reddi wrote several short books on *Arogya Sastra* (Hygiene and Health). Gullapalli Narayanamurti wrote *Gramarogya rakshana* for which he received the State award in 1949. N. M. Venugopal Naidu published *Ramyaharmyamu* (The beautiful house I live in) meaning human physiology, which also received the State Award in 1950. G. Venkatesvara Sarma wrote *Vanaushadha Vijnanamu* which received the State Award in 1951. Chillarige Srinivasa Rao published his *Angleya Aushadha Guna Dipika* (Materia Medica) in Telugu.

In the third decade, two scholars, Chinta Dikshitulu and Paranandi Jagannatha Svamy wrote two separate books on *Parinamavadam* (The theory of Evolution) both of whom received the Madras University Prize. Kalipatnapu Kondayya translated " The Universe Around us " of Sir James Jeans and wrote it in spoken dialect. S. Visvanatham wrote *Adhunika Vijnana Sastramu* which was awarded a prize by the Raja of Vanaparti. This book gives the readers an idea of the various branches of science in simple and lucid language.

In recent years some scholars have written short books on Atomic sciences also. Vissa Appa Rao wrote a small book on *Paramanu-sakti*. His book on *Akasam* for children has won the Government award. A few authors have been writing for the people, popular science books of whom the most prominent are Vasantarao Venkata Rao, Vemarazu Bhanumurti and Hari Adi Seshu. Of these Vasantarao Venkata Rao attempts to make his writings attractive by writing them as *geyas*.

There are also books on other scientific subjects. Gullapalli Narayanamurti wrote a book on *Manas-Sastramu* (Psychology) which also received the State Award in 1950. Hari Adiseshu wrote *Vidyut-sakti: upayogamulu* (Electricity and its uses) for which he received the State prize in 1951. K. Seshagiri Rao wrote *Khagola Sastramu* (Astronomy) and won the State Prize in 1953. S. L. Narasimha Rao wrote *Bhugarbha Sastramu* (Geology). M. Virabhadra Rao wrote *Andhra Desamandu jala-vidyut-pranalikala vistrtiki gala avakasamulu* (Hydro electric projects in Andhra desa) which won the State prize in 1957. Koduri Lilavati Devi and G. Balatripurasundari wrote books on *Grihanirvahana Sastramu* (domestic economy) both of which received the State Awards in 1953. S. L. Narasimha Rao wrote *Vyakti sampadita gunamulu taratarala tatalanati lakshnamula*? (Are the acquired qualities of the individual hereditary?) B. Narasimham wrote *Aramakalpataruvu* (The scientific aspect of gardens) which won him the state prize in 1956.

Boyanapalli Padmarazu wrote *Sahakararthika Vijnanamu* (Co-operative economics) which won the state prize in 1951. *Andhra-bhyudayamu—Iruvadiyava Satabdamulo* (Social progress in the 20th century) won the State Award in 1954.

Two books on *Kutira Parisramalu—Vati prayojanamulu* (Cottage industries) were written by M. Sarojini Devi and K. Satyanarayana Varma, both of whom won the State Award in 1956.

In recent years an attempt has been made to give the status of modern science to the ancient Ayurveda and accordingly A. Subba Rao wrote *Ayurvedamu: Adhunika Sastriya Paddhatini dani vikasamu* (The development of Ayurveda on modern scientific lines), and this book received the State Award in 1957.

Music and Dance have also received the attention of modern writers. Vinjamuri Varaha Narasimhacharyulu's *Karnataka Sangita parinamamu* and D. V. A. Acharya's *Chitrajagati* (Cinema) received the State Awards in 1952. Nataraja Ramakrishna's *Dakshinatyula Natyakala Charitra* which received the State Award in 1954 is a profusely illustrated book. Mikkilineni Radhakrishna Murti's *Nataka kala* received the State Award in 1955. Balantrapu Rajanikanta Rao's *Andhra Vaggeyakara Charitramu* received the State Award in 1956.

Vedala Tiruvengalacharya's *Chaturmata tatvamu* (The philosophy of Sankara, Ramanuja, Madhva and Vallabhacharya) won the State Award in 1954. G. S. Sarma wrote under social science *Prajatantra rajya bharamu—Dani acharana* and this received the State Award in 1957.

Thus the Telugu Bhasha Samiti has encouraged Scientific literature and the State Awards to the best books on the subjects have been distributed by the Samiti.

Bulusu Venkatesvarulu's *Bharatiya Tattva Sastramu* is a translation of Dr. S. Radhakrishnan's Indian Philosophy which received the Award of the Sahitya Akademi in 1956.

(i) *Biography and Autobiography*

This branch of literature was very rare either in Sanskrit or in Telugu. *Harsha Charitra* and *Vikramankadeva Charitra* were not exact biographies. They were eulogistic in character because they were composed by court poets.

In Telugu literature such biographies were, unlike in Sanskrit, composed in verse in the *prabandha* style—*Krishnaraya Vijayam* by Kumara Dhurjati and *Raghunathabhyudayam* by Vijayaraghava Nayak.

Biography as a special branch of literature attracted the Telugu writers after the contact with English literature. Biographies are of two kinds — Biographies of the heroes of the past and biographies of contemporaries; and the earliest biographies were translations from English. The first biography translated into Telugu was

that of John Bunyan in 1856. Viresalingam Pantulu wrote three biographies — of Jesus, Shelley and Queen Victoria. In 1892 the S.P.C.K. Press published pictures and stories of noble women such as Lady Jane Grey, Florence Nightingale, and Padmini, the Queen of Chittoor, Ahalya Bai, Pandita Rama Bai, etc. In 1897 the life of Chaitanya was published. The biographies of Raja Rammohan Roy were also published in the same series. In 1884 A. Sundara Ramayya published the "Lives of Great Men and Women" including Justice Muthusvami Ayyar, Dadabhai Naoroji, Ahalya Bai, etc., But all these books, though valuable, had little literary merit.

Guruzada Sri Ramamurti's *Kavi Jivitamulu* was written in a dignified style on the model of Johnson's Lives of English Poets. His other biographies were of *Bendapudi Annama mantri*, *Timmarusu*, *Bhaskara mantri* and *Svami Vidyaranya*. All these biographies were published in the last years of the 19th century.

In 1900 Rayasam Venkata Sivudu published a book on the lives of some great women, and later, of Socrates. Bhandaru Achamamba's biographical work, *Abala-satcharitra-ratnamala* was published in 1901. About the same time appeared Vavilala Venkata Sivavadhani's detailed biography of *Vidyaranya Svami*. K. V. Lakshmana Rao's biography of *Sivaji* is a book of outstanding merit. Vedam Venkataraya Sastri's biography was written by his grandson bearing the same name in 1950. The *Praja Sakti* Press published in 1946 a short biography of Gidugu Ramamurti written by his son Sitapati. Gorrepati Venkata Subbayya's biography of *Sarojini Devi* received the State Award in 1950. Venkata Subbayya has also written the biography of Acharya Ranga. Chirantanananda Svami's *Sri Ramakrishna Paramahamsa Jivita Charitra* is an inspiring account which received the Sahitya Akademi Award in 1958.

Kona Venkataraya Sarma the heart and soul of the *Andhra Sarasvata Maha Parishad* in Andhra has written biographical sketches of *Andhra Sachivottamulu* (Ministers) and *Dandanathulu* (Commanders).

The *Andhra Pradarsini* published by the Visalandhra Prachuranalaya has presented under *Andhra Mahapurushulu* lenghthy biographical sketches of (1) *Navayuga Nirmata* Kandukuri Viresalingam (1848–1919); (2) *Navayuga Mahakavi* Gurazada Appa Rao (1861–1915); (3) *Navya Vaganusasanudu* Gidugu Ramamurti (1862–

1940); (4) *Navya Vijnana Pracharakudu* Komarrazu Lakshmana Rao (1877–1923); (5) *Jatiyodyama Poshakudu* Kasinathuni Nagesvara Rao (1867–1938); and (6) *Andhra Pitamaha* Madapati Hanumanta Rao (1885)

Sringarakavi Sarvaraya kavi (1864–1939) a prolific writer wrote Sivaji's life in a very good style. Harisarvothama Rao's biography of *Abraham Lincoln* is also a commendable biography. Attili Suryanarayana's biography of *Mahakavi Ravindra* is an interesting and inspiring book.

Among the biographies of contemporary great men we have Viresalingam's biography of his friend and collaborator Basavarazu Gavarrazu. During the life time of Viresalingam, his biography was written by Toleti Venkata Subba Rao in 1894. In its preface Subba Rao says "It is with great diffidence that I have undertaken this work. I have taken upon myself the honour of writing a critical biography of the well known social reformer, prose-writer and poet Rao Bahadur K. Viresalingam Pantulu". Pundla Ramakrishnayya wrote the biography of Mandapaka Parvatisvara Sastri. Kamaraju Hanumantha Rao wrote an admirable biography of the late Desiraju Peda Bapayya, an idealist and devout Brahmo.

In recent years, Vavilla Venkatesvara Sastri published many biographies in Telugu of the great nationalists such as Gokhale, Tilak, Naoroji, Ranade, Ramakrishna Paramahamsa, Vivekananda, Annie Beasant, Aurobindo, etc. Nidadavolu Venkata Rao wrote a biography of Chinnaya Suri.

Autobiography is altogether a new feature in Telugu literature. Viresalingam Pantulu is again the first to write an autobiography. His *Sviya Charitra* was published in 1910 and it was revised and published by him in 1917.

Chinnaya Suri wrote his *Svacharitram* a few years before his death. Chellapilla Venkata Sastri wrote his autobiography under the title of *Jatakacharya*. Rayasam Venkata Sivudu and Panuganti Narasimha Rao also wrote their autobiographies. Chilakamarti Lakshminarasimham's autobiography is a voluminous book, with reflections on contemporary events and a commentary of his times. *Andhra Kesari* Prakasam's autobiography, though short, is charming and inspiring. K. N. Kesari's *Na Chinnanati Mucchatalu* (events of my early life) is very interesting because he rose from a humble condition to a very high status through his persevering efforts.

The autobiographies of Gandhi and Nehru have been translated into Telugu by Veluri Sivarama Sastri and Mudiganti Jagganna Sastri.

The autobiography of Ayyadevara Kalesvara Rao known as *Na Jivitakatha—Navyandhramu* (my life story—New Andhra) was published in 1959. The social, political and cultural history of the Andhras as well as the part played by Kalesvara Rao in it has been vividly described in simple Telugu.

The autobiography of Dasari Lakshmanaswamy of Pithapuram published in 1956 is a remarkable autobiography. The author is not widely known, nor is he a great personality. Very little space is allotted to his own life and achievements and a major part of his work refers to the varied activities of the Maharaja of Pithapuram in whose service he had been engaged since his earliest years. He stopped his studies at school while he was in form I but he could sing very well and his interest in music, songs and *Harikathas* led him to study Telugu literature. He became a poet of some merit, through his own efforts. His autobiography presents to us some aspects of the social and cultural history of the Telugus during fifty years (1900–1950). It is clear from this that biographies of even less-known are important.

(j) *Letters and Writings of Epistolary Character*

This branch of literature also is very meagre. There were no doubt various kinds of letters in the 19th century. The Rajahs of Venkatagiri and Bobbili were requesting Pandits in different places to write to them their opinions about certain controversial social problems like marriage, caste and *daya vibhagam* (division of property) and the letters written by the Pandits were like essays. But unfortunately they have never been published. The *Amudritagrantha Chintamani* edited by Pundla Ramakrishnayya at Nellore published letters from some Pandits of his time. They afford interesting reading but these have not been published in book form.

Mantripragada Bhujanga Rao, editor of *Manjuvani*, Eluru, with his refinement and scholarship published in Telugu a book of *Mohalekhavali* (Love letters) in 1904. He was enthused to do so when he read such books in English, published in England and in India. *Kamala's Letters* by Rentala Venkata Subba Rao in English

was then very popular in India and had a good sale in England also. Bhujanga Rao's book consists of two parts. The first part contains 50 letters relating to the heroes and heroines of the Prabandhas and Puranas, as between Nala and Damayanti, Krishna and Satyabhama, Krishna and Radha, Dushyanta and Sakuntala, and Rati and Manmatha. The second part contains 100 letters relating to the present day loves of *Sviya*, *Parakiya* and *Samanya*. They are written in chaste language and with refinement and propriety in thought and expression.

There appeared also translations into Telugu of books like Lord Chesterfield's letters to his son by Chitravarapu Venkata Narasimha Rao in 1919. Maganti Annapurna Devi translated into Telugu the letters of Aurobindo to his wife. Her own letters to her husband, M. Bapinidu while he was studying in America, were published after her premature death. They reveal great tenderness and a lively interest in the welfare of the Motherland.

A short story, *Badhyata* (Responsibility) by Pantula Srirama Sastri which was written exclusively in the form of letters was already mentioned under Short story.

But this branch of literature has yet to be developed.

(k) *Lexicons: Books of Knowledge and Encyclopaedias*

(i) *Lexicons in Telugu:*

Lexicons in Telugu as in Sanskrit, were in verse until 1816 or 1818, when the idea of arranging words in the alphabetical order dawned on the Telugu lexicographers. In Sanskrit Lexicons, the words were arranged according to topics or subjects, and in each group the alphabetical order was followed. But in Telugu the lexicographers did not follow such an order. In arranging separately the words containing the ordinary trilled "r" and those containing the retroflex "R", Appakavi followed the alphabetical order in the case of the letters preceding the two "r" and "R". Kuchimanchi Timma Kavi also followed the same method in the case of these words.

The following are the Telugu lexicons in verse:—(1619–1637)

Chaudappa Sisapadyamula kosamu (lexicon in Sisa metre by Chaudappa).

Venkatesa — andhramu (lexicon of Venkatesa) by Ganapavarapu Venkata Kavi.
Andhra nama Sangrahamu and *Andhra ratnakaramu* by Paidipati Lakshmana Kavi.
Andhranama Seshamu by Adidamu Sura Kavi.
Samba Nighantuvu by Kasturi Ranga Kavi.
Andhra Bhasharnavamu by Nudurupati Venkata Kavi.

In 1816, Mamidi Venkatarya, the first Telugu Lexicographer prepared the *Andhra Dipika*, a Lexicon (Tel-Tel) of the modern type, arranging the words in the alphabetical order, but it was published only in 1848.

In 1818 William Brown published a short Telugu-English Lexicon under the title of, " A vocabulary of Gentoo and English, composed of words of current use and illustrated by examples, applicable to the familiar speech and writings of the Middle orders and more elevated Ranks of the Modern Gentoo people — by a Senior Merchant of the Madras Establishment, Many years Resident in the Northern Circars 1818 — William Brown ".

As this was published thirty years prior to the publication of the *Andhra Dipika*, this came to be mentioned as the first Lexicon of the modern type. Moreover, this is really the first of the Lexicons with meanings in English opposite to the Telugu words arranged in the alphabetical order. The lexicons which followed the method of Mamidi Venkatarya of giving the meanings etc., in Telugu are Chunduri Ranganayakulu Chetty's *Andhra Dipika* in 1859 and, almost about the same time, *Sabdaratnakaram* by Bahujanapalli Sitaramcharyulu; and the subsequent lexicons that followed the method adopted by William Brown were Campbell's and C. P. Brown's Telugu-English and English-Telugu Lexicons.

William Brown's Lexicon was reprinted in 1953 by Kottapalli Subba Ramayya of The Cultural Books Ltd., Madras, with a lengthy introductory essay by G. V. Sitapati in which he traced the evolution of lexicons in Sanskrit and Telugu. C. P. Brown's Telugu-English as well as English-Telugu Lexicons are now out of stock and out of print. His Telugu-English is a very valuable dictionary because it contains the idiomatic use of words which is not so exhaustively presented in any other lexicon present or past. It, therefore, deserves to be reprinted[1].

[1] Since reprinted.

two volumes relating to the Telugu Culture — language, literature, arts, geography and history, etc. was published in 1959. The other volumes are in varying stages of progress.[1]

In 1953 scholars at Hyderabad contemplated the production of a shorter Encyclopaedia in Telugu in six volumes adopting the alphabetical order. The first volume was published in 1958. It covers matter under the first two letters of alphabet. The second volume has also been published.

It is interesting to note that B. Gopala Reddi is the President and Moturi Satyanarayaṇa a member of the Executive Committee of this Encyclopaedia also.

An Encyclopaedia for young readers known as *Bala Vijnana Sarvasvamu* has been making slow but steady progress through the efforts of Md. Khassim Khan.

Kandukuri Devi Vara Prasada Rao published during 1940–5 five volumes of an Encyclopaedia devoted to the Oriental culture of India.

(1) *History of Telugu Poets and Literature*

Viresalingam Pantulu is again the first in the writing of History of Telugu Literature but what he actually wrote was *Andhra Kavula Charitra* (The lives of Telugu Poets) arranged in chronological order. He followed the method indicated in Johnson's " Lives of English Poets ". About the same time Guruzada Sriramamurti wrote his Lives of Telugu Poets under the title of *Kavi Jivitamulu*. But he did not arrange them according to the chronological order. He classified them under headings such as *Purana Kavulu*, *Prabandha Kavulu*, etc. and he selected only the leading poets.

Subsequently scholars wrote articles about poets and books, not mentioned by Viresalingam or Guruzada Sriramamurti. During the last years of his life (1915–1919), Viresalingam commenced to revise his " Lives of Telugu Poets " in the light of the suggestions received from various scholars, either through their articles to journals or their letters, or as a result of his own researches. He could publish his revised and enlarged first volume upto the 15th century A.D. He could not complete the work on account of his death in 1919.

After 1919 many more books of the previous centuries came to light. The Andhra University sent scholars to Tanjore to secure

[1] Ten volumes since published

manuscripts, not previously published. Plenty of books of the Southern School of Telugu literature thus came to light. Descriptive Catalogues of Telugu manuscripts in the Tanjore Maharaja Serfoji Sarasvati Mahal Library were published by the Andhra University. Pingali Lakshmikantam sponsored the entire project, supervised it, and gave it a proper direction. He published the *Dvipada Bharatam* in the first instance with an introduction.

The following books or lengthy articles were also published:—

(1) The Southern School in Telugu literature — J. Ramayya Pantulu—Journal of the Andhra Historical Research Society, Rajahmundry, Volume II Nos. 3 & 4 pp. 169-177, 1928.

(2) The Southern School in the History of Telugu Literature —Chenchiah and Bhujanga Rao, pp. 91-96. Heritage of India Series—1930.

(3) The Tanjore Sarasvati Mahal Library and its importance P. Lakshmikantam—The Hindu (17–1–1932).

(4) Telugu Literature under the Naik Kings of Madura and Tanjore — C. Satyanarayana (research scholar in the Madras University—1935–36).

(5) Telugu Literature outside the Telugu Country — K. Ramakrishnaiah — Annals of Oriental Research, University of Madras, Volume V, pp. 1-38 pages 1 to 25 dealing with literature, 1941.

(6) Telugu literature under Pudukota rulers — N. Venkata Rao — Appended to introduction to *Khadga Lakshana Siromani* — Madras Government Oriental Series, 1950.

(7) Telugu Literature under Madura Nayaks — N. Venkata Rao, Journal of the Andhra Historical Research Society Vol. 17 Nos. 1-4, pp. 113-148.

(8) Telugu Literature under Vijaya Raghava Nayaka — N. Venkata Rao, introduction to *Rajagopala Vilasamu* of Chengalva Kala Kavi 1951.

(9) Telugu Literature under Mysore Rulers and their subordinates — N. Venkata Rao — Annals of Oriental Research, University of Madras, Vols. X 1952–1953, pp. 1-41.

(10) *Rayalanati Andhra Vangmayamu* by Nagapudi Kuppu —samayya, an eminent writer and critic.

With the help of these and such other books, N. Venkata Rao wrote a voluminous book, *Dakshina Desiyandhra Vangmayamu*, published by the University of Madras in 1955. About the same time, N. Venkataramanayya wrote a shorter book on the same subject.

Following the lines adopted by Viresalingam, N. Venkata Rao has been writing the "Lives of Telugu Poets" afresh. The first volume was published in 1955 by the Madras University. It includes also the authors of inscriptions in verse.

In 1957 the Madras University published Vol. I of *Andhra Vangmaya Charitra Sarvasvamu* (A Complete History of Telugu Literature—From the beginning to A.D. 1375) by S. Ramakrishna Sastri. This is the first of its kind. It deals not merely with Telugu poets and their lives but also presents a critical account of their works.

Some other scholars wrote books on Telugu poets and Telugu literature as detailed below:—

(1) Chaganti Seshayya—*Andhra Kavi Tarangini* in ten volumes.
(2) Suravaram Pratapa Reddi — *Golconda Kavula Sanchika.*
(3) Madhunapantula Satyanarayana Sastri — *Andhra Rachayitalu.*
(4) Vanguri Subba Rao — *Satakakavula Charitra* and *Andhra Vangmaya Charitra Sangrahamu.*
(5) Vedam Venkatakrishna Sarma — *Sataka Vangmaya Sarvasvamu.*
(6) K. Venkatanarayana Rao — *Andhra Vangmaya Charitra Sangrahamu.*
(7) Khandavalli Lakshmiranjanam — *Andhra Vangmaya Charitra Sangrahamu.*

With the help of all these books, Bulusu Venkataramanayya published in 1956 his *Andhra Kavisaptasati* which gives a bief account of 700 Telugu poets and the names of the poets are arranged in the alphabetical order. At the end of the book the names of their books are also arranged in similar order.

(m) *Grammar and Philology*

Andhra Sabda Chintamani is generally believed to be the first Telugu grammar, and pandits believed that Nannaya wrote it. But it is now proved to be a grammar of a later origin. Yelakuchi Balasarasvati of about 1600 wrote a Telugu commentary on it known as *Balasarasvatiyamu*. Ahobalapati of about 1660 wrote in Telugu as well as Sanskrit a commentary on the same grammar. Mulaghatika Ketana wrote *Andhra Bhasha Bhushanamu*, a short Telugu grammar in verse. In the introductory verses the author says that he is the first to write a Telugu grammar.

Bhima Kavi of the 12th century wrote *Kavijanasrayamu* in verse a book on prosody. Anantamatya of the 15th century wrote *Chhandodarpanamu* another book on prosody. Kakunuri Appa Kavi wrote a book on prosody and grammar which is generally known as *Appakaviyamu* in the 17th century, but the portion relating to grammar is incomplete. He refers to several writers on these subjects prior to him, and proudly asserts that all the information given by them is included in his book, and there is no need for consulting them. Kuchimanchi Timma Kavi of the 18th century wrote *Sarva Lakshanasara Sangrahamu* which looks like supplementary information to what is given by Appa Kavi. Adidamu Sura Kavi of the 18th century wrote *Kavijanaranjanamu* and *Kavi Samsaya Vichhedamu*-books on metre and grammar. All these books were written in verse.

Paravastu Chinnaya Suri of the 19th century was the first to write his grammar known as *Bala Vyakaranamu* in prose. But it was like Sanskrit grammars in *Sutras*, requiring the help of commentaries. It is also defective from his own standpoint. A few years later Bahujanapalli Sitaramacharyulu wrote *Praudha Vyakaranamu* known also as *Trilingalakshana seshamu* in which the defects of *Bala Vyakaranamu* were to some extent set right. Neither of these two grammars refers to the usage of either contemporary or previous poets. In spite of these defects Chinnaya Suri's *Bala Vyakaranamu* was accepted by the pandits as the standard grammar. It had a baneful effect on the texts of the works of the ancient Telugu poets, because when they were printed the usage of the poets was revised by the pandits in accordance with the rules of grammar of Chinnaya Suri. It is something like putting the cart before the horse.

Later on, G. V. Ramamurti in his *Balakavisaranyamu* (1934) presented more than sixty instances of the usage of the poets for which provision had not been made in *Balavyakaranamu*. But before his *Balakavisaranyamu* was published in 1933, he had given a list of such forms to Malladi Suryanarayana Sastri, who incorporated most of them in his *Andhra Bhashanusasanamu* published in 1926.

In 1937 Chilukuri Narayana Rao wrote *Andhra Bhasha Charitramu* in two volumes. It is a voluminous work which incorporates all the good features of the previous grammars and presents adequate material for the construction of a historical grammar of the Telugu language.

In 1947 Ganti Jogi Somayaji published his *Andhra Bhasha Vikasamu*. It is an endeavour to trace the history of the Telugu language.

Korada Ramakrishnayya had previously written several books relating to the Telugu language and Dravidian Philology. Both Somayaji and Ramakrishnayya maintained the Dravidian origin of Telugu while Narayana Rao had made a heroic effort to establish his theory that Telugu was of Aryan origin.

Of Ramakrishnayya's books *Dakshina Desa Bhasha Sarasvatamulu* (Desi in the south Indian languages and literature) and *Bhasha Charitraka Vyasamulu* are important.

In recent years Vadlamudi Gopalakrishnayya has written two valuable books—*Prachina Vangmayamulo Vyavaharika Bhasha* and *Vyavaharika Bhasha Vyakaranamu*.

Short books on the usage of Telugu expression were written by several scholars like Vedam Venkataraya Sastri, Veturi Prabhakara Sastri, Dipala Pichhaya Sastri and N. Venkata Rao.

In this connection, mention may be made of Tirumala Rama chandra's *Mana Lipi Puttu purvottaralu* (the evolution of the Telugu script).

Vajjhala China Sitaramaswami Sastri (1878) a great scholar of Telugu and Sanskrit, who was, during the last years of Gurazada Appa Rao (1911–1915) an advocate of the Modern Telugu movement, became an advocate of the classical or *kavya* dialect even for Telugu prose. He has published two voluminous books on Telugu grammar, known as *Andhra Vyakarana Sarvasvam* which incorporates all the points mentioned in all the Telugu grammars of the past. He is regarded as an authority on that subject.

G. V. Sitapati, Ravuri Dorasvami Sarma, Vadlamudi Gopala Krishnayya, Chilukuri Papayya Sastri and several other scholars have published many articles on grammar and prosody.

CHAPTER XIV

New Trends In Modern Literature: Drama And Theatre.

There were no Telugu dramas, either original or translations, prior to 1870 A.D. That does not however mean that the Telugu people had no notion of the dramatic art. Sanskrit scholars among the Telugus were well acquainted with Sanskrit dramas; but they never attempted to write dramas on the model of Sanskrit plays. There were Telugu poets who translated the *Mahabharata*, the *Ramayana* and the *Bhagavata* but none of them translated any Sanskrit drama. An eminent Telugu poet, Pillalamarri Pina Virabhadra of the 15th century composed a lengthy Telugu poem, *Sringara Sakuntalam*, adapting Kalidasa's *Abhijnana Sakuntalam* and also the original story of Sakuntala, presented in the Mahabharata. Likewise, another Sanskrit drama, *Prabodhachandrodayam*, was rendered as a poem in Telugu by the twin-poets, Nandi Mallana and Ghanta Singana of the 15th century A.D. We do not hear of any Telugu drama — of the type of Sanskrit drama; nor do we come across any reference to a regular theatre in the Telugu country prior to 1870 A.D. This is indeed a strange feature, but we can account for it.

As a substitute for drama, there had been *Yakshaganas* or performances by Bhagavata parties, also known as *Vithi natakas* or street-plays. The theme selected was in the beginning, exclusively from an episode in the *Bhagavata*, but in course of time, stories from the *Mahabharata* and the *Ramayana* also were selected as suitable themes. They were composed with a large admixture of song and verse, and provided for dancing as an essential part of the Dance-Drama. They were almost like the operas of the West and were, therefore, more attractive to the people than the dramas of the type of Sanskrit plays.

Such street-plays have waned in popularity, though they still linger in a few villages. Fashionable persons with modern tastes sometimes attend them out of antiquarian interest. Institutions like the Sangeet Natak Akademi are trying to raise the level of the Dance Dramas, and bring them into closer relationship with the art revival in modern India.

(a) *Drama*

The Telugu poets were of the opinion that a drama was a *drisyakavya* and meant primarily to be staged; and they were not confident that the performance of plays resembling the Sanskrit plays, would interest the people so well as the *Yakshaganas* or street plays. Mere acting and dialogue would not attract the masses, unless they were combined with singing and dancing.

With the advent of the English theatre in India, and the performance of the plays of Shakespare and other English playwrights, the educated classes who studied the plays at college evinced interest in enacting them and translating them into Telugu. Parsi theatrical companies from Dharwar and Poona toured the Telugu country and their performances of Hindi or Marathi plays with attractive curtains and scenic arrangements created a favourable impression. The need for similar dramas in Telugu was felt. About the same time, the performance of Sanskrit dramas was encouraged by Ananda Gajapati, Maharaja of Vizianagaram, a versatile scholar and patron of Art and Letters. A Dramatic Association was organised, and a theatre was built in the Maharaja's palace for staging Sanskrit plays before select audience of pandits and modern scholars.

As a result of these developments, there emerged translations of English and Sanskrit dramas and finally original plays in Telugu. In 1876, Vavilala Vasudeva Sastri translated Julius Ceasar into Telugu. He was a graduate of the Madras University and an assistant lecturer in English in the Government Arts College, Rajahmundry. He adopted a popular metre in Telugu, every line of which consisted of five feet corresponding to the five iambic feet of Shakespeare's composition, and Telugised the English proper names. He also tried to introduce Hindu customs and manners to make the play popular in the Telugu country. In 1880 both Guruzada Sriramamurti of Vizianagaram and K. Viresalingam of Rajahmundry translated the first two acts of the Merchant of Venice; the former introduced a few prose passages but the major portion was in verse, while the latter did it entirely in verse. These translations were followed by a number of other translations of English dramas, not only of Shakespeare but also of Sheridan and, later on, of Ibsen and of other foreign playwrights. Of these foreign plays, Shakespeare's appealed most to the Telugu writers,

more than twelve dramas of Shakespeare were translated or adapted, and Viresalingam translated more plays than any other; but they appealed only to the educated classes but not to the people in general. Even today stories relating to the social or political life of foreign countries do not appeal to the people in general.

Side by side with the translation or adaptation of these foreign plays, the translation of Sanskrit plays also progressed. Kokkonda Venkataratnam, a great Sanskrit and Telugu scholar, was the first to translate a Sanskrit drama known as *Narakasura Vijaya Vyayogam* but it failed to become popular on account of its difficult style. K. Viresalingam was the second Telugu scholar to translate Sanskrit dramas. He translated *Abhijnana Sakuntalam* and *Ratnavali*. His translation of *Abhijnana Sakuntalam* is considered to be the best among more than a dozen translations of the same play by contemporary and subsequent scholars. Many other Sanskrit plays of Bhavabhuti, Bhasa, Sudraka, and Bhattanarayana have been translated by later writers, but only a few of them like *Venisamharam*, translated by Vaddadi Subbarayudu, were popular on the stage. 1900–1910 seems to be the most favourable period for translations of Sanskrit dramas and in later years this type of literary work has been comparatively rare.

Along with the translation of English or Sanskrit plays, came also original dramas in Telugu by almost the same authors as had done translations. Korada Ramachandra Kavi's *Manjari Madhukariyam* was the first original Telugu drama (1860), but it was not popular on the stage. Vavilala Vasudeva Sastri's *Nandakarajyam* in 1880, was the second original drama but as it was composed completely in verse, it could not be easily staged. It has to be explained here that the Telugus have always been accustomed to sing any verse, but not to deliver it as ryhthmic prose. Viresalingam was the third to write an original drama. His *Harischandra* became very popular, because the theme was well-known, the dialogues were vigorous, and the development of the plot was after the model of Sanskrit plays. Its popularity on the stage lasted till Balijepalli Lakshmikantam's *Harischandra* attracted larger audiences in several parts of the Telugu country. The dramatic situations were better worked up by Balijepalli, because he was also an actor.

The earliest playwrights who wrote for regularly organised

Dramatic Associations were Dharmavaram Krishnamacharya (1853–1913) and Kolachalam Srinivasa Rao contemporaries and rivals in the dramatic field and both of them lawyers of Bellary. They were the products of English education and their plays illustrate the influence of English dramas and western technique in dramaturgy. Krishnamacharya wrote his plays for the *Sarasa Vinodini Sabha* of Bellary. He had the courage to write the first tragedy in Telugu, known as *Vishada Sarangadhara*, defying the tradition of the country which favoured only a happy ending for any drama—Puranic, historical or social. He gave up the traditional *Nandi* and *Prastavana* of the Sanskrit plays and introduced prologues and epilogues on the model of the English plays. At the same time he followed the traditions of the country in descriptions, figures of speech and indications of social, ethical and spiritual values. Many of his dramas were based on puranic themes of which his *Chitra Naliyam*, *Prahlada* and *Paduka Pattabhishekam* have been regarded as the best. He had also the honour of having written an all-prose drama *Ajamilam*. He wrote, in all, thirty dramas, and is known as the *Andhra Nataka Pitamaha*, the " Grand- father of the Andhra Drama ".

Kolachalam Srinivasa Rao on account of some differences with Krishnamacharya, started a rival Dramatic Association at Bellary.

He was also a prolific writer having to his credit nearly 30 plays. While Krishnamacharya was famous for his Puranic dramas, Srinivasa Rao came to be regarded as the first great writer of historical plays. His *Vijayanagara Samrajya Patanam* (Fall of Vijayanagar Empire) is the best of his plays.

The *Sugunavilasa Sabha* of Madras came into existence about the same time as the *Sarasa Vinodini Sabha* of Bellary. This Sabha staged Telugu dramas and also dramas in some other South Indian languages. There was no playwright who wrote plays for this Sabha in Telugu, while P. Sambandam Mudaliar, wrote more than 80 plays in Tamil. Mudaliar is known to be a very good actor and he used to take part in Telugu dramas also.

Several theatrical societies came into existence during the last years of the 19th and the early years of the 20th century in Madras and several towns of the Telugu country, of which the *Chintamani Nataka Samajam* at Rajahmundry and the *Jaganmitra Nataka Samajam* at Visakhapatnam were the earliest to come to prominence. Guntur, Narasaraopet, Tenali, Gudivada, Machilipatnam (Masuli-

patnam), Eluru, Nellore and a few other places also had each a Dramatic Association. The late Emani Lakshmana Swami of Masulipatam and his fellow-members of the National Theatre, used to enact plays in Hindi, which were greatly appreciated. There were also a few professional touring parties like the *Surabhi* companies. One interesting feature about them was that each troupe consisted almost exclusively of members of the same extended family. Women also took part in the performances, and as far as possible the roles were so distributed that each was the wife of her own husband on the stage also. They had a stock of about ten dramas. They had a successful life for about 15 years but after the advent of the cinema, their parties were broken up and the surviving actors and actresses entered this new field. One main defect with them was that the dramas were so written by their playwrights as to suit the talents of their permanent artistes. This prevented the selecting of new artistes for their dramas.

At Rajahmundry there were gifted writers like Chilakamarti Lakshminarasimham and Vaddadi Subbarayudu whose dramas were popular all over the Telugu country particularly Chilakamarti's *Prasannayadavam* and *Gayopakhyanam*.

Rasaputra Vijayam by Ichchapurapu Yajnanarayana of Visakhapatnam had remarkable success during the first quarter of this century, because it exhibited the valour of the Rajput heroes like Raj Simha and Durgadas who fought for freedom against Mussalman chiefs and rulers. For simlar reasons, *Roshanara* by Kopparapu Subba Rao was very popular for some years, but the Mussalmans were displeased with it and the performance of the play was, therefore, banned. Puranic dramas like *Pandava Vijayam* by Tirupati Venkateswara (twin) Kavulu, *Sri Krishna Tulabharam* by Muttarazu Subba Rao; historical plays like *Khiljirajya Patanam* by Gundimeda Venkata Subba Rao and *Vindhya Rani* and *Na Raju* of P. Nagendra Rao, translations of D. L. Roy's Bengali Dramas like *Chandragupta, Shajahan* and *Durgadas* by several writers like Sripada Kamesvara Rao, Nanduri Siva Rao and Jonnalagadda Satyanarayana Murti became popular on the stage. Most of them are still staged at several places.

I shall here refer to two dramas that have had the unrivalled appreciation of the Telugus, because of their high quality. *Prataparudriyam* (1896) by Vedam Venkataraya Sastri, a great Sanskrit and Telugu Pandit with commendable scholarship in

English, was mainly a historical play dealing with an event in Kakatiya history. King Prataparudra, according to this play, was kidnapped by the Mohammedan soldiers while he was resting after a hunt. He was taken as a captive to Delhi, but rescued by his minister Yugandhara, an extraordinary strategist of the type of Chanakya. It is a lengthy drama with plots and counterplots woven into it, and amazing dramatic situations, vigorous dialogues, and scenes of comic interest. The author who was ordinarily against the use of the spoken dialect even of the cultured classes for serious composition, made use of the dialect appropriate to the inferior characters in his drama. But in the case of the higher roles, he employed the poetic diction of classical poems. The construction of the plot and the characterisation are superb. The drama affords excellent reading and ample scope for acting on the stage. It is still a very popular drama. But it suffers from a grave defect in the execution of the plot. The Sultan's men captured Prataparudra on the outskirts of Warangal and took him to Delhi in a boat, and Yugandhara brought him back along with the Sultan in a boat from Delhi to Warangal.

The second drama of outstanding merit is *Kanyasulkam* (1897), a social play by Gurazada Appa Rao of Vizianagaram. It was revised and enlarged in 1909. The author was a brilliant scholar in English, with a liberal outlook. He kept himself abreast of his times. In the introduction to his drama, he says " I wrote to advance the cause of social reform and to combat a popular prejudice that the Telugu language (by which he meant the spoken dialect) was unsuited to the stage.... " The late Dr. C. R. Reddy (a former Vice-Chancellor of the Andhra University) was not in favour of the Modern Telugu movement sponsored by G. V. Ramamurti and Appa Rao. But he did not fail to appreciate this drama which adopted, throughout the play, the spoken dialect. He says: *Kanyasulkam* remains a master-piece in the difficult realm of social satire. It is aglow with life and humanity; its men and women move about with all the grace and kindness, oddities and absurdities, cruelties and chicaneries, sanctities and hypocrisies of real life — a life in which nature and customs, reason and tradition, sentiment and superstition are in miserable conflict. The characters in the drama were drawn on realities of life; the author had in his mind some of his contemporaries whose traits of character helped him portray the main characters of his drama."

A social play intended to advance the cause of social reform or correct the social evils of the age may be popular for a period, but unlikely to interest the future generations that do not suffer from such evils nor face such problems. Such were the other social dramas in Telugu — either contemporaneous with, or a little earlier or later than *Kanyasulkam* such as *Manorama* (1895) by Achanta Sankhyayana Sarma and *Sagarika* (1897) by Valluri Bapirazu and several farces — *prahasanams* (1895–1900) by Viresalingam — all intended to combat the social evils of the age and to advance education among women. They faded out of the memory of the present generation because the problems referred to in them are out of date. But the case of *Kanyasulkam* is different. The bride's price, as is indicated in the title of the drama is no longer in vogue, and it has been replaced by the bridegroom's price. And yet, *Kanyasulkam* is not stale. There are a good many other features of society which still persist, and the creation of immortal characters like Girisam, Venkatesam, Karataka Sastri and Madhuravani invests the play with the halo of permanence.

In the history of Telugu Drama, Panuganti Lakshmi Narasimha Rao (1895–1940) deserves special notice. He was a prolific writer with a facile pen; his writings covered almost every branch of literature except poetry. He was not an eminent poet, though he composed verses in his dramas. He was a good playwright and a vigorous prose writer. His dramas, essays and sketches illustrate his profound scholarship, his insight into human nature and his creative art — particularly in creating typical characters representative of all time. He developed a satirically humorous style of writing, aimed principally at evil-doers in society. He wrote many dramas giving prominence to prose, and the few verses were so composed that they afforded little scope for the usual singing on the stage. Of his dramas, *Paduka Pattabhishekam* and *Radhakrishna* — with Puranic themes — and *Kanthabharanam* and *Vriddhavivaham* — social plays — have literary merit and have become popular on the stage.

There are also some plays that afford good reading on account of their literary quality and creative art — *Nadi Sundari*, a good lyrical play by Abburi Ramakrishna Rao; several *geya natakamulu* (all verse plays) like *Padmavati Charana Charana Chakravarti* and *Dikshita Duhita* by Sivasankara Svami. Some modern writers have followed the example set by this poet.

The Yuvarajah of Pithapuram, R. V. M. G. Rama Rao, a realistic poet and playwright who was influenced by the Modern Telugu movement and the new trends of the age, has written some plays like *Aa lokamunundi Ahvanam* and *Tirani Korikalu - atarvata* which exhibit free flights of conception, defying all conventions. His *Varudhini* based on the story of Peddana's *Manucharitra,* displays an interesting feature in compositon. He makes use of Peddana's verses, taken from the dialogue to create two new characters (the friends of Varudhini) who employ the verses to describe the incidents of the story.

Muddukrishna, a typical product of the modern age, has written short social plays like *Tikappulo tupanu* (a storm in a tea cup) and *Bhimakalapam* — interesting comedies popular on the stage.

P. V. Rajamannar, better known for his playlets, wrote a full-length social play *Tappevaridi* (whose is the fault?) in such a realistic and convincing manner that it was staged successfully in Madras and other places. *Manorama* is his next best drama.

The *Natyakala Parishat* started about 1928 at Tenali as a result of the exertions of Raghavachari, the famous Telugu actor, and Vanarsa Govinda Rao of Surabhi, encouraged playwrights by offering prizes and awards. Atreya, Kondamudi Gopalaraya Sarma and others have thus been induced to write plays for the modern stage. Themes relating to the downtrodden labourers, peasants, ill-paid clerks, N.G.O.'s are on the increase, by authors who have communist and socialist views. They are all written in the spoken dialect — appropriate to the characters of the drama.

There are more than 1500 Telugu dramas and it is not possible to mention them all here. I shall, however, mention some of the more important, either by virtue of their poetic merit or their popularity on the stage.

Rupanavanitam by Rayaprolu Subba Rao is a high-class allegorical play meant not for the stage but for close study. It relates to the idealistic development of love.

Pramadvara by Svayampakula Adiseshayya has for its theme the marriage of Pramadvara and Manmatha. It has been commended by scholars like D. Ramanuja Rao and D. Venkatavadhani.

Narasanna bhattu, by Vinjamuri Lakshmi Narasimha Rao, a poet, playwright and actor, relates to an interesting episode in the history of the *Ravu Vamsa,* ancestors of the Maharaja of Pithapuram.

Madana Sayakam by Yellapantula Jagannatham, a poet, and

author of several books on religion and philosophy, is based on the well known story of Ritudhvaja. It has literary merit and is successful on the stage.

Translations of Sanskrit dramas of Bhasa, Bhavabhuti, Dingnagacharya (by Vedam Venkatakrishna Sarma) and of Sarvajna Singabhupala have appeared in recent years.

Raga Vasishtham, by Boyi Bhimanna, is a classico-social drama which indicates the status of Harijans in ancient India, and the liberal attitude of the Rishis. It largely depends on the tradition that Arundhati, wife of Vasishtha, belonged originally to a family of outcastes but won pre-eminence through her devotion and virtue.

Among the recent play-wrights, the most prominent are — Mandalaparti Upendra Sarma whose *Kaimodpu* illustrates the literary life of Tikkana and his contemporary poets.

Pinisetti Srirama Murti whose playlet *Anna-Chellelu* (Elder brother and younger sister) is so composed that the entire story has a continuity of action at one single place, though actors enter and exit; and his *Pallepaduchu* in eight scenes depicts the progressing social life of the present day villages.

Chedalavada Pichchayya's *Pratiksha* is a social play in which the conflict of ideals between the more advanced and the less advanced persons of the present day is reflected.

Chillara Bhavanarayana's dramas — *Uppena*, *Parinamam*, *Pichchivadu* and *Kalajivi* are frequently enacted by the *Navya Kala Samiti* of Hyderabad.

(b) *Dramaturgy*

Puranam Suri Sastri wrote some books like *Natakotpalam* and *Natyambujam* in which he discussed the fundamental principles of dramaturgy in recent years. Ponangi Sri Rama Appa Rao published (1959) his Telugu translation of *Bharata Natya Sastra* and presented vivid commentary in Telugu based upon the commentary of Abhinava Guptapada. Another scholar who has studied the subject is Srinivasa Chakravarti, editor of *Nataka Kala*. He has also prepared for UNESCO a Bibliography of the Telugu dramas fit for the stage. *Nataka Silpamu* by Rohini is a short book relating to the technique of the stage, acting and performance.

Kota Sundararama Sarma's *Pradyumnabhyudayamu* is a translation

of the Sanskrit drama by Ravivarma Bhupala. Pingali Surana's famous poem *Prabhavati Pradyumnam* was based on the same theme.

(c) *Short plays and one-act plays*

Short plays and one-act plays have recently developed in Telugu literature. They owe their origin to a study of western plays; they have nothing in common with Sanskrit plays. There are some translations of Bernard Shaw, Henrik Ibsen, Chekhov and others, but they could not attract the ordinary readers on account of the alien background and ideas. The original plays in Telugu have adopted only the technique of western writers. There are about a thousand one-act plays, but several of them are not perfect in technique. There are historical, literary, social or merely entertaining plays, and plays having old themes with a modern interpretation.

Historical plays:—Maremanda Rama Rao has written three playlets with historical themes. In his first play, the love that developed between Chhaya and Chandragupta, Chanakya's forbidding the union in the interests of the state, and the tragic end of the heroine constitute the theme. The second is based on the historical fact of Kumaragiri Reddi's gift of a part of his kingdom to Katayavema. The third relates to the cruel punishment meted out to Timmarasu by Krishnadevaraya. Muddukrishna and Visvanatha Satyanarayana have written *Anarkali*, the tragic story connected with Salim and the danseuse whom he had loved. Some other historical plays worth mentioning are Kompalle Janardana Rao's *Tansen*; Malladi Avadhani's *Tara* and some plays relating to Andhra history and *Rajarazu* by Sripada Subrahmanya Sastri.

Literary Plays are plays with themes taken from ancient classics and Puranas, such as Chinta Dikshitulu's *Sabari*, *Renuka* and *Sarmistha*. Sripada Subrahmanya Sastri's plays are rich in dialogue and vigorous but simple in expression. Butchibabu's *Omarkhayam* is very interesting in the development of the plot. There are more literary plays in Telugu than historical.

Social Plays are abundant. P. V. Rajamannar is an outstanding writer in this field. *Emi Magavallu* is the best of his plays. *Deyyala Lanka* is equally good. Both of them appeal to the intellectuals because there is plenty of *Dhvani* (suggestive reference) in them.

Narla Venkateswara Rao gives indications of his clear thinking and insight into human nature, whether he writes a poem or a story or a play. *Kottagadda* (New Ground) is the name of his volume of collected playlets. Like an artistic potter, he creates characters that exhibit human nature in its rich variety. Svami Sivasankara Sastri's *Stri Virodhi* depicts how love survives refusal and disappointment.

Entertainment plays: M. Viswanatha Kaviraju and Bhamidipati Kamesvara Rao have contributed the largest number of plays of entertainment value. B. Nagarajamatya's *Nava kavi*, *Misala Pakshulu* etc. are metrical plays and they are very interesting on account of the humourous and satirical element in them. The plays of Bhamidipati and Malladi are very frequently staged all over the Telugu country.

Plays with new interpretations of old themes: Some modernists project their thoughts or theories and reinterpret old stories. Feminist thought is prominent in *Bhanumati*, *Pankajam*, etc., by Gudipati Venkatachalam. Amancharla Gopala Rao depicts *Hiranyakasipa* as a communist. In his *Mokkubadi*, Mokkapati Narasimha Sastri gives his own interpretation with his habitual humour. G. V. Krishna Rao in his *Bhikshapatra* gives a new interpretation to the ideals of the Puranic heroes.

K. Vaikuntha Rao has translated *Grihapravesam* and other plays from Bengali. B. Gopala Reddi's *Kacha-Devayani* and *Chitrangada* and six short plays are faithful translations of Rabindranath Tagore's plays. They are rich in diction and at the same time simple in style, though they are interspersed with Bengali turn of expression. This is almost inevitable in the case of one who knows the Bengali language and has admiration for Tagore and his style.

Nori Narasimha Sastri published four playlets under the heading of *Tene tette* in 1950. During his early years he wrote (1924) his playlet *Somanatha Vijayam* entirely in prose and used the spoken dialect of the cultured. It relates to the expedition of Mohammed of Ghazni against the temple of Somanath and the wonder of the idol standing in the centre of the shrine without any support.

Boyi Bhimanna's *Padipotunna Addugodalu* (the falling walls of obstruction) is an interesting one-act play. The theme relates to the status of Harijans in the Vedic period, their subsequent fall and rise in these days. But he desires to point out that their

happiness depends upon the attitude of the *Savarnas* and *Avarnas*. Boyi Bhimanna is a good poet and playwright.

G. Tripura Sundari wrote six one-act plays which received the State Award in 1955.

Recently K. V. Gopalaswamy has hit upon a new technique for playlets. He encourages playwrights to write plays having the same scene from the beginning to the end. Dramatis personae may come and go but the same scene continues throughout, and all the incidents of the story occur in one place. Its great advantage lies in speedy action, and the scope for the display of the histrionic talent of the actor is by no means diminished. Plays employing this new technique are generally staged in the Andhra University theatre at Waltair. *Ankitam* by Paidipati Subbarama Sastri illustrates this technique.

Kopparapu Subba Rao deserves special mention in this connection. He was a play-wright and his *Roshanara* and *Tara Sasankam* brought him great reputation in the country. In course of time he endeavoured to popularise the "Little Theatre" movement but was not successful for want of financial aid. His *Tara Sasankam* was very popular for a time, but since the theme is not edifying its popularity is waning. His shorter plays like *Neti Natudu*, *Alli Mutha* are still popular.

In recent times short detective playlets are attempted. Korrapati Gangadhara Rao's *Prarthana* (detective one-act play) is interesting.

There are in Telangana good writers of short plays such as A. R. Krishna, Ambatipudi Venkataratnam, Bhamidipati Radha krishna and Vidiyala Chandrasekhara Rao.

A short play known as *Patita* written by Gollapudi Maruti Rao received the prize offered by K. V. Gopalaswamy. The same author wrote another short play known as *Viluvalu* (values). The peculiarity about this play is the absence of women's roles. Angara Surya Rao's plays are all interesting and his *Natika* received the first prize on the occasion of "Youth Festivities". Another drama, *Gandapenderamu*, relating to the story of Peddana, has been written by Kesavapantula Narasimha Sastri. Somanchi Yajnanna Sastri's *Rangabhumi*, *Lokulu Kakulu*, Potukuchi Sambasiva Rao's *Identa* and *Pratidhvanalu*, and Gora Sastri's *Asa kharidu ana* (the cost of ambition is one anna) are good both for the stage and for reading.

(d) *Harikatha.*

Harikathas are, as the name indicates, stories of Vishnu but in course of time, the name was used for a particular branch of literature. When the literal meaning is lost, there may be *Harikathas* of any deity or personality. We have now *Harikathas* of Raja Rammohan Roy, of Gandhi and of Potti Sriramulu. *Kalakshepam* was a term at first used along with *Harikatha*, to mean "whiling away of time (usefully) with the story of Hari".

The *Harikatha* performer delivers his *Harikatha* in prose, verse and song to the accompaniment of the harmonium, a stringed instrument like the violin and a drum, and he holds a pair of castanets in his hand. The composition may be his or another's.

Of the *Harikatha* performers who deliver their own compositions, the outstanding personality was Azzada Adibhatla Narayana Das of Vizianagaram (1864–1945). He was a great Sanskrit, Telugu, English and Persian scholar. He was an accomplished musician. He could sing melodiously yet loud enough to be heard by a thousand people in the open air without any mike and loudspeaker. He could also play on the Vina. He was an expert in music and *tala* (or keeping time). As a poet, he composed *Batasari* as an adaptation of Goldsmith's Traveller, and Beauties from Shakespeare in melodious Telugu verse. With his knowledge of Persian he translated *Omar Khayyam* into Sanskrit and Telugu. He composed more than twenty *Harikathas* such as *Sitakalyanam*, *Savitri* and *Rukminikalyanam*. They exhibit his poetical talent, imagination and knowledge of music. During his last days he was composing *Harikathas* with a philosophic background. There are many *Harikatha* performers who are proud of owning him as *Guru* directly or indirectly.

APPENDIX I

Juvenile Literature

There was no Juvenile Literature one hundred years ago. Children commenced to learn the alphabet on an auspicious day when they were four years and four months old, and after they had learnt to read and write sentences in Telugu, they were taught to recite Telugu verses from *Vemana Satakam* and *Sumati Satakam* and *Andhranama Sangraham* (Telugu lexicon in verse). If the parents had the desire that their children should learn Sanskrit also, they taught them *Amaram* (Sanskrit lexicon in verse) as well as *Sabdamanjari*, and *Balaramayanam*. Children of advanced age learnt *Rukminikalyanam* and *Gajendramoksham* from the Telugu *Bhagavatam* of Potana. This was all the juvenile literature that children had in the past, and this traditional education for children continued almost till the end of the nineteenth century. Side by side with this formal education children learnt some verses and songs of the type of the *Janapadageyas* and listened to the stories of the folklore type narrated to them by the elders in the house — generally grandfathers and grandmothers.

Juvenile literature of the modern type had a very modest beginning in the last decades of the 19th century, when the Christian Missionaries published small illustrated books in Telugu for children. Encouraged by them, Telugu scholars like Ramayya, Suri and Surya Prakasa Rao published a few songs and stories for children. Pandit Sitarama Sastri published in 1846, *Pedda Bala Siksha* which was a concise book of general knowledge for children of the age group of eight to ten years; and this is still in use in many villages, having undergone a few revisions and enlargements. Viresalingam published in the last decade of the nineteenth century, translations into Telugu verse of some of the fables of Aesop. Later on, appeared some *Satakas* for children — boys and girls, like *Kumara Satakam* and *Kumari Satakam* and they were intended to teach children good manners and morals. With the same object in view Vavilikolanu Subba Rao published in the early years of the 20th century easy stories from the *Ramayana*, the *Mahabharata* and the *Bhagavata*, and *Kumara Hitacharya* and

Kumari Hitacharya on the model of Cobbet's advice to young men. All these books were in the classical language, though a simple style was adopted. They were also intended to serve as gateways to the study of Telugu classics. None of them could be read or understood without the help of a teacher. Nor was there any book that could attract children or appeal to their imagination. There were, however, two interesting books "Travel to Asia" and "Travel to Europe" published in 1897. The latter is more interesting. It relates to a boy, Sri Ramulu of a cultured family. On account of his illness, he had to stay behind in India while his parents, brothers and sisters went on a tour to Europe. He was regularly having letters from every one of his relatives and rom every country in Europe they visited. Later on, when Sri Ramulu was of age to travel alone, he visited foreign countries and he wrote letters to his relatives. The letters are attractive to children because they present interesting descriptions of the fine places visited and of the children there.

Juvenile literature entirely of the modern type had its commencement in 1909–1910. G. V. Sitapati was the earliest to start it. His songs such as *Chilakamma pendli* (the parrot's marriage) and *Railu bandi* (the Railway train) were published in a monthly magazine, *Vivekavati* at Guntur in those years. Though they were interesting to children, that type of literature was not encouraged by the elders, mainly because they were composed in the spoken dialect, and the country was not prepared to accept it for children. As they were attractive, they were published in Longman's and Macmillan's Telugu Readers with slight changes in the text. The spoken forms were converted into the conventional grammatical forms to satisfy the requirements of the Education Department. Later on, his short stories for children such as *Anumanam Penubhutam* (suspicion, the dreadful demon) and *Pichchasupatri* (the lunatic assylum) were published in *Vegujukka*, a Telugu monthly at Berhampore (Ganjam District) in 1918–1919. In course of time appeared the more attractive and more artistic songs and stories of Chinta Dikshitulu. His *Lakkapidatalu* (lacquered wooden toys) was a collection of his short poems for children.

Suri Siti Venki attracted little children and his *Hanumantuni toka* (tail of Hanuman) is a very humourous short poem composed in ballad metre. *Lila Sundari* is his masterpiece among short stories

in prose for children. It is a fairly lengthy story composed on the model of " Alice in Wonderland " and some other stories. About the same time, Venkata Parvatisvara Kavulu (twin poets) published their illustrated *Bharatam*, *Bhagavatam* and *Ramayanam* in the conventional literary language, but in a very simple style to attract children and also satisfy the requirements of the educational authorities.

The progress of juvenile literature was destined to be slow because the Educational authorities would not recognise the spoken dialect. Books for children could not be attractive unless they were written in the spoken dialect; but they could not command a good sale in the country unless they were recognised by the text book committee. Juvenile literature had been till a few years ago subject to this vicious circle. There is still the formal ban on the use of the spoken dialect in school and college books. There has been however, during the last fifteen years an increasing demand for juvenile literature irrespective of any recognition by the Educational department.

In 1940 when G. V. Sitapati was in charge of editing the *Bharati* an important Telugu monthly, two pages were set apart for songs and stories under the caption of *Balanandam*, and this reservation of space for juvenile literature has been followed by almost all other Telugu journals — weeklies and monthlies. In 1945, appeared *Bala* a monthly journal exclusively devoted to juvenile literature (vide Journalism) but it stopped in 1950. Later than *Bala* there appeared some other journals like *Balamitra*. *Chandamama* (uncle Moon) was edited by Chakrapani, assisted by a group of veteran writers like K. Kutumba Rao, and Mudda Visvanatham. *Balamitra* is entirely devoted to little children while *Chandamama* appeals to grown-up boys and girls and to adults with little learning. *Chandamama* is therefore the most widely circulated journal. It is very interesting to note that it appears in several other languages also viz., Tamil, Kannada, Hindi, Marathi and Gujarati.

Juvenile literature has, during the last five years made considerable progress in quality and quantity with the encouragement given by the *Telugu Bhasha Samiti* and the Government of both Centre and State — by awarding prizes to the best books for children of the age groups of 3 to 7 and of 7 to 14 years. The award of the Central government was received by Chinta Dikshi-

tulu, M. Bapineedu, G. V. Sitapati, Nataraja Ramakrishna, V. Subrahmanyam, B. V. Narasimha Rao, Avantsa Lakshmana Rao and S. Krishna Rao. The award of the State of Andhra Pradesh was received by G. V. Sitapati, Chinta Dikshitulu, Koduri Lilavati, Devulapalli Bujjai and others. The State Award through the agency of the Telugu Bhasha Samiti was received by M. Bapineedu, G. V. Sitapati and P. Sitarajyalakshmi.

In addition to the institution of awards, the Central government has been encouraging the growth of juvenile literature by organizing Literary Workshops (*Bala Sahitya Rachanalayas*) to train authors in the technique of writing books for children. The first workshop was held at Rajahmundry in 1956 and the second at Hyderabad in 1958 (Nov) to 1959 (Jan). G. V. Sitapati was appointed as the Director of both the workshops. At each place forty authors were trained and every one of them wrote a book — either poems or stories or both. Some of the trainees such as B. V. Narasimha Rao, Utpala Satyanarayanacharyulu and Avantsa Lakshmana Rao have come to prominence by the publication of their books. While the books of the trainees at Rajahmundry could not be published for want of adequate financial aid, all the forty books of the forty trainees at Hyderabad have been printed and, published with the financial aid of the Central government.

The early writers were under the impression that only poems and short stories and songs constituted Juvenile literature, and that schools would provide for the text-books relating to history, geography and science. In course of time, authors realised that it was possible and desirable to write books on these subjects also, not as serious text-books but as artistic pieces of Juvenile literature that could afford pleasant reading and at the same time enrich the knowledge of children in all possible ways. Learning with tears which prevailed in the past decades has now become learning with delight. From the painful study of the tiresome text-books in the so-called classical language children now turn to delightful and attractively illustrated books with gusto because they can be easily understood without the help of a teacher. If modern Telugu is recognised by the Government, school books can be made as interesting as these books of Juvenile literature.

In addition to the writers already mentioned, there are many authors who have written for children. Medicherla Anjaneyamurti (*Chima, doma* — ant and mosquito), Tekumalla Kamesvara

Rao (*Palapitta*), Bellamkonda Chandramaulisvara Sastri (*Chirugantalu* — little bells), Narla Chiranjivi (*Jabilli patalu* — moon songs), Bala Annaya (*Badiganta* — School bell), Alaparti Venkata Subba Rao (*Pillana grovi* — flute), Vejandla Sambasiva Rao (*Muddupatalu*—lovely songs), Janakirama Sarma (*Papayi kathalu* — Baby stories), K. Narayanamurti (*Bala nataka kathalu* — Children's playlet stories), Srikantham Krishna Rao (*Bala Sahityam kathalu* — Stories for children), Burra Satyanarayana (*Navya Bala Kathamala*), Ellora (*Papayi patalu* — baby songs), Kavi Rao (*Bommarillu* — toy house, *Nela vanka* — moon's crescent, *Muddupapa* — lovely baby), Ravi (*Balageyalu* — baby songs), Varanası (*Uggupalu* — the baby drink), Mullapudi Venkataramana (*Gujjana gullu* — baby's toy kitchen), K. Sabha (*Etigattuna* — river bank), Illindala Sarasvati Devi (*Bala virulu*—boy heroes), Sri Vatsava (*Tellagulabi*, white rose, *Razugari chiluka* — rajah's parrot), Challa Radhakrishna Sarma (*Anaganaga* — once upon a time, *Bekabekalu*—the croaks of frogs.)

There are also writers of scientific and other subjects for children such as Vemarazu Bhanumurti (*Telephone*, *Sabda prapancham*), Velaga Venkatappayya (*Telephone*), Janamanchi Ramakrishna (*Adagandi Chebutanu*—ask and I'll tell you), Bommakanti Srinivasacharyulu (*Manishi, devudu* — man and God), Madduluri Ramakrishna Rao (*Ma katha vintara?* — will you listen to our stories by animals), G. V. Ramamurti (*Kanabadani Satruvulu*—unseen enemies, germs and disease) and *Vintaprakriti* (wonderful nature, regarding worms and insects).

There are yet many others who have written short stories, verses, and songs, and biographies of national heroes. For want of space I cannot give a complete list. I may add that many of these books are not in the language of the children.

APPENDIX II

Journalism

Viresalingam was again the first to start journalism in Telugu. In 1885 appeared a weekly known as *Vivekavardhani* edited by him and published from Rajahmundry. It was mainly devoted to literature. In 1886 A. P. Parthasarathi Naidu of Madras started his weekly known as *Andhra Prakasika* and vigorously criticised the policy of the British Government which, he felt was not conducive to the prosperity of Indians. It was very popular and it continued for about 25 years. *Desabhimani*, a fortnighty and later a weekly was started in the same year at Guntur by D. Seshachalapati Rao. It voiced the legitimate aspirations of the people and in 1912 became an Anglo-Telugu Daily for a brief period. The weekly was continued till the death of the founder in 1922. *Sasirekha* started by Guntupalli Seshayya was devoted to the cause of the Andhra Movement. Though popular, it had to be discontinued for want of funds.

Monthly journals came into existence under the editorship of Chilakamarti Lakshmi Narasimham, Kokkonda Venkataratnam and Viresalingam Pantulu. They published articles on literary topics and reviews of books. *Amudrita Grantha Chintamani*, edited by Pundla Ramakrishnayya of Nellore, rendered great service to Telugu literature by publishing the unpublished works of old poets. It was practically a journal of Vedam Venkataraya Sastri. Pandits indulged in bitter criticism of one another in that journal, as well as in the other journals mentioned above.

Journalism during the early years of the 20th century may be said to be virtually a continuation of that of the previous century. But the language adopted, though classical, was simpler. *Telugu* was a monthly journal edited by G. V. Ramamurti in 1919–1920. About the same time Sripada Krishnamurti Sastri started his *Vajrayudhamu*, with the main object of vanquishing the modern Telugu movement sponsored by Ramamurti. *Sarada* edited by Kauta Sri Rama Sastri, *Jayanti* edited by Visvanatha Satyanarayana and Kolavennu Ramakotiswara Rao and *Udayini* edited by Kompalle Janardana Rao rendered great service to the growth

of modern literature in Telugu. But all these journals were short lived.

Andhra Sahitya Parishat Patrika was started at Kakinada in 1912 under the patronage of the Maharaja of Pithapuram and his influential friends. Though its main object of suppressing the Modern Telugu movement has not been fulfilled, it has rendered great service to Telugu literature by publishing in parts the unpublished works of the past. It is still alive but its popularity has declined.

The *Krishna Patrika* was started as a fortnightly at Masulipatam in 1901 by the Krishna District Association and edited by Konda Venkatappayya and Dasu Narayana Rao. It was later converted into a Weekly. In 1907 Mutnuri Krishna Rao became the editor and proprietor. For four decades, he shaped the thought and outlook of the Telugus by his admirable editorials and essays on art and literature, and on political and social problems. There are thousands of Telugus today who acknowledge with gratitude the services rendered by Krishna Rao to the cause of culture and nationalism.

After he passed away in 1945 the paper was edited jointly by Katuri Venkateswara Rao and Kolavennu Ramakotiswara Rao (Founder—Editor of the English cultural journal *Triveni*) for some years and afterwards by Kamalakara Venkata Rao. It has now passed into the hands of a new Proprietor and Editor, Mudigonda Subrahmanya Sarma of Tenali and is published with a new feature from Hyderabad.

With Kasinadhuni Nagesvara Rao, Telugu journalism gained greater prominence. In 1908, he started *Andhra Patrika* as a weekly, but issued it from Bombay. In 1914 he changed his residence from Bombay to Madras and commenced to issue his *Andhra Patrika* as a daily. It was edited, in succession by G. Hari Sarvothama Rao, Challa Seshagiri Rao and Challa Jagannatham. It has had an unbroken record of service and achievement, and today it is one of the most important dailies in Telugu. In course of time Nagesvara Rao started in 1923 a literary monthly known as *Bharati*. The daily, *Andhra Patrika* was enriched by a literary supplement to the Sunday Issue; and there was also a separate illustrated weekly which has become very popular. Nageswara Rao passed away in 1938; but the three journals, Daily, Weekly and Monthly are flourishing under the editorship of Nagesvara Rao's son-in-law, S. Sambhu Prasad.

In 1939 Ramnath Goenka started, along with his English Daily, *Indian Express*, the Telugu Daily *Andhra Prabha,* which was edited first for a short time by Khasa Subba Rao and Nyapati Narayanamurti and next for a long time by Narla Venkateswara Rao. Under the editorship of Narla it became the most widely circulated Telugu Daily. Like *Andhra Patrika*, this daily was also enriched by the Sunday literary supplement and by a separate illustrated weekly. Unfortunately on account of some disputes between the management and workers, all these papers had to be stopped. They are now revived by a fresh management and issued from Vijayawada under the editorship of Nilamrazu Venkata Seshayya.

Narla Venkateswara Rao became the Editor of a new Daily *Andhra Jyoti* published from Vijayawada. About the same time another new Daily, *Andhra Bhumi* was started at Hyderabad under the editorship of P. Nageswara Rao. *Andhra Bharati*, *Andhra Varta*, *Andhra Praja*, *Sasirekha*, *Janavani* and some other journals arose but were short-lived. During the last 25 years the cinema industry has made rapid progress and has given rise also to some journals like *Rupavani* which are mainly devoted to reviews of Film pictures.

Zamin Raitu started by Venkata Rama Naidu and *Sadhana* edited by Pappuri Ramacharlu are popular weeklies. The Fortnightly *Chitragupta* and the monthly *Vinodini* have had a continuous life for more than 20 years.

Among the Journals mainly devoted to trends in modern literature, *Sahiti* started by *Sabhapati* Tallavajjahala Siva Sankara Sastri in 1919 and *Pratibha* of Telikicherla Venkataratnam in 1934 were a source of inspiration to the young writers of the age. Muddukrishna's *Jvala*, Tapi Dharma Rao's *Kagada*, *Andhra Bhumi* and *Prabuddhandhra* were, though short-lived, very popular in their days.

With the growth of Nationalism and the dawn of political freedom and independence of the country, Journalism has had a fresh impetus. *Navasakti*, a weekly that came into existence in 1936 was stopped by the British government in 1939. *Praja Sakti* started in 1941 as a weekly of the Communists, became a Daily under the editorship of Maddukuri Chandrasekhara Rao. It advocated the cause of the oppressed and down-trodden classes of people. It had, however, its rise and fall. It was banned by

the Government in 1948 but was revived in 1951 — not however, as a Daily but as a Weekly. Later on, it became a Bi-weekly, and in 1952 it became a Daily, known as *Visalandhra*. It has had a continuous life with increasing popularity.

There were many more journals — Weekly, Fortnightly, and Monthly like *Kisan*, *Mazdur*, *Worker*, *Nagara*, *Navayuga*, *Vidyarthi*, *Upadhyaya*, *Andhra Vanita* and *Janata*. They were intended to promote the interests of different professions. There were also *Janmabhumi* at Vijayavada, *Vijayaprabha*, and such other journals to support different political creeds and ideologies. But all these journals were only short-lived.

Andhra Mahila Patrika which was started by Durga Bai Deshmukh 15 years ago has had a continuous and prosperous life and is widely read by the educated Telugu women. *Natyakala* a journal devoted to the dramatic art, has had several vicissitudes. It is now being edited by Srinivasa Chakravarti with ability and enthusiasm.

Journalism in Telangana is comparatively of a later origin. The first was a Weekly known as *Hita Bodhini* from Mahboobnagar under the editorship of Srinivasa Sarma in 1913; but it was closed early in 1914. Next in 1920 there appeared two weeklies, one by the name of *Telugu Patrika* from the district of Warangal and another *Nilagiri* from Nalgonda. These journals flourished for five years but were stopped when in 1925 Suravaram Pratapa Reddi started another weekly known as *Golkonda*. Both supported the Andhra Political Movement and agitation for a separate province.

When the need for a literary journal was felt, *Sujata* appeared in 1927, as a Monthly under the editorship of P. N. Sarma and it used to publish several articles on literary subjects, but it did not live long. Later on appeared two monthlies, *Divyavani*, *Andhra Kesari*, and *Andhrabhyudayam*. It took a long time for a Telugu daily to appear in Hyderabad. In response to a serious agitation, the Nizam Government sanctioned the starting of two Telugu dailies *Telangana*, and *Meezan*, the former under the editorship of Bukkapatnam Ramanujachari and the latter under the editorship of Adivi Bapirazu, but they could not live long. It is however gratifying to note that *Golkonda Patrika* which had been a bi-weekly became, through the endeavours of Narothama Reddi, a Telugu daily and has been in existence since then. The second Telugu

daily in Telangana is *Andhra Janata*, which was started in 1955 under the editorship of K. S. Subrahmanyam. A literary Telugu journal, known as *Sobha* appeared under the editorship of Devulapalli Ramanuja Rao in 1947, but it was short-lived.

After the Police Action in 1948 there was a flood of Telugu Journals — *Sujata, Pragati, Bhagyanagar, Padmasali, Jana Sakti, Prajasakti, Praja Yugam, Medhavi, Jaya Bharat, Kakatiya, Chitra Vichitra, Sudarsan*, etc. But as the momentary emotion and enthusiasm subsided, some of these journals disappeared. Of the existing journals, *Golkonda, Andhra Janata, Telugudesam, Neta, Sravanti, Navasakti* and *Telugu Swatantra* are the most important.

Bala, the most popular monthly for children, started at Madras fifteen years ago by Nyapati Raghava Rao and his wife Kamesvaramma as joint editors, came to be issued from Hyderabad.

It is interesting to note that a monthly known as *Andhra Granthalaya Sarvasvamu* founded and edited by Ayyanki Venkataramanayya has had a continuous life for about 35 years and is now edited by Paturi Nagabhushana Rao. It is mainly devoted to the activitites of the various libraries in the villages and towns of Andhra Pradesh.

There are now 7 dailies, 3 bi-weeklies, 53 weeklies, 26 fortnightlies and 105 monthlies, besides many bi-lingual journals.

Literary Products of Journalism

Narla Venkatesvara Rao is a typical literary product of Telugu journalism. His innate talent is for *belles-letters*. He values felicity of expression and vivacity of thought. With fastidious taste and meticulous precision he used to write his editorials, and with the same fine qualities, he commenced to compose his short plays and verses in Telugu. He has, therefore, come to prominence not only as a Telugu journalist but also as a litterateur. His critical study of books and of human nature — at home and abroad, and his versatility are revealed in his essays, *Matamanti, Pichhapati*, and *Samskriti*, in his one-act and short plays (*Kottagadda*); and in his poems, *Vastavammu Narlavari Mata* and *Jagannatakam*. His essays are flavoured with gentle humour, and they are also sometimes tinged with poignant sarcasm. His playlets are the best of his writings. They relate to the present day conflict between the old and the young, between stagnation and

progress. His *Narlavari Mata* is composed after the model set by Vemana.

There are others like Nilamraju Venkata Seshayya, Vidvan Visvam, T. Ramachandra, K. Kutumba Rao and Gora Sastri who may also be regarded as products of journalism.

APPENDIX III

Janapada Geyas

By *Janapadageyas* is meant the songs composed and sung by the unsophisticated inhabitants of the rural areas. It is not possible to trace their origin because till recently they had never been committed to writing; nor had they been ever recognised as part of *Sahitya* (literature). The pandits had no regard for them, because they were composed not in the *kavya* dialect but in the spoken tongue of the rustic people. When for the first time, an attempt was made by the young scholars like Nedunuri Gangadharam, *Ellora*, Hari Adiseshu, *Krishna Sri* and B. Ramaraju, it was possible to collect only those that were current in the country. The number of songs collected by these and other lovers of folklore does not go beyond a thousand in all. Several thousands of songs must have been lost. For a satisfactory collection there should be an organisation of a Folk-lore Society as in America and other advanced countries of the West; and scholars of every district and Taluk should be encouraged to collect all the available material — stories, traditions as well as songs under " Folk-lore."

Krishna Sri had toured all over the Telugu country and collected 187 folk songs current in the three regions of Andhra Pradesh — Telangana, Rayalasima and the coastal districts. He classified the songs under several categories viz: (1) Agricultural and professional (2) Exploits of local heroes, (3) Domestic and other occupations, (4) Games and Sports, (5) Delights and distresses in daily life, (6) Prankish and humourous songs, (7) Boat-men songs (8) Amorous or erotic songs and (9) Mystic and spiritual songs.

Songs of section 5—Delights and Distresses in daily life—are like mirrors in which the social life of the Telugus is reflected. Songs of section 8—Amorous songs—contain references to very interesting and amusing incidents with gentle humour and jokes. The last section Mystic and Spiritual songs, contains material for serious thinking. One of these songs refers to all the ten incarnations of Vishnu in simple Telugu, current among the country folk. Another song contains an appeal to the Supreme soul for the

emancipation of the individual soul from the human body which is subject to a vain-glorious life. There is yet another song which expresses in a poetic vein the nine days wonder of the vanity of human wishes, and how the body perishes and " dust goes with dust ".

Hari Adiseshu wrote his *Janapadageya Vangmaya Parichayamu* and received the State Award in 1953. It was published in 1954. In the introductory chapter he discussed the features of *Janapadavangmayam* (folk-lore) and classified the songs he had collected under topical heads viz., Amorous or erotic songs; songs of heroes — ballads of historical heroes and of quasi-historical heroes of local tradition which depict their courageous exploits; songs of tragic developments which are full of wonder and pathos; songs relating to the religious creeds and rituals of the Hindus; philosophical songs; songs generally sung by women; and songs to amuse children such as lullabies and cradle songs.

A very voluminous work with a far larger collection of more than 1000 folk-songs is *Telugu Janapadageya Sahityamu* published by B. Ramaraju in 1958. It was his thesis for the degree of Ph.D. conferred on him by the Osmania University, Hyderabad. The author had travelled all over the Telugu country — the Coastal districts and Rayalasima as well as his own Telangana, and spared no pains in collecting the songs current in those parts. He consulted all the published literature in the field, including the collections, made by *Ellora*, *Krishna Sri*, Adi Seshu, Nedunuri Gangadharam, the society of Telangana writers—*Selayeru* (the rivulets)—and lengthy articles on the subject by scholars like Chinta Dikshitulu, Tekumalla Kamesvara Rao, Sripada Gopalakrishnamurti, and Illindala Sarasvati Devi.

Ramaraju wrote a lengthy introduction to his book in which he discussed the features of folk-lore and examined the songs in his collection under the following heads:—

1. Songs relating to the Epic and Puranic lore — the *Ramayana*, the *Mahabharata*, the *Bhagavata*, etc.
2. Songs relating to the historical and quasi-historical, legendary and traditional stories including the well known ballads.
3. Songs relating to the several religious creeds — Saivism, Vaishnavism, etc.

4. Devotional, philosophical, spiritual and ritual songs.
5. Songs generally sung by women — probably also composed by them — relating to their maiden, marital and advanced stages of life.
6. Songs relating to the several professional pursuits of men and also women — agricultural, industrial, etc.
7. Songs composed by the elders to amuse their grown up and young children, such as lullabies and cradle songs and songs composed by children also.
8. Amorous or erotic songs.
9. Songs of stories of wonder and tragic and pathetic tales from real life.
10. Short stories of wit and humour.

In some ballads and a few other songs a reference is made to the author, but in most cases such a mention could not be made. It is not possible to fix the date of the song in such cases. But from references to well known local heroes or local incidents, it is possible to infer that such songs were composed subsequent to those incidents. Internal evidence of language is not always helpful. Reference to company, court, telegram, railway journey, governor, etc., give us some clue to determine in broad lines the origin of such songs. In the case of many songs we find no clue at all, but from the popularity of the song and currency in the country, we can roughly determine the antiquity or the genesis of a song. A song, for example, which is current all over Andhra Pradesh must have been sufficiently old to have such a vide diffusion. There are some lullabies, songs relating to Krishna and devotional songs which are sung all over the Telugu country almost in the same way.

Nandiraju Chalapati Rao of Eluru collected some songs known as *Strila patalu* — songs relating to women composed either by women or by men for them. The *Andhra Sarasvata Parishad* of Hyderabad recently published *Strila Patalu* and *Pallepatalu* in two short volumes.

The disregard of the pandits has a benevolent as well as a baneful effect on the survival of the *Janapadageyas*. For want of recognition by the Pandits they were never recorded and preserved for posterity. Along with this baneful effect, there was the benevolent effect of non-interference with the composition of the song. The folk songs had, therefore, a natural and healthy growth and the language

used was the natural spoken tongue and the metre used was the *Desi* metre — not influenced by the Sanskrit *Chhandas.* The folk songs serve, therefore as ample ground for the research scholars of Ethnology and Folklore as well as of language and literature.

There are among the folk-songs, some ballads relating to the local heroes. Such ballads existed in one form or other in other languages also. The first known ballad in Telugu is that of Srinatha (15th century A.D.) and is known as *Palnati Vira Charitra.* It was composed in (*Manjari*) dvipada metre. Akkiraju Umakantam, a great scholar of Sanskrit and Telugu, edited this ballad with a lengthy, scholarly and critical introduction. He was so highly enamoured of this poem that he would regard it as virtually the first piece of genuine Telugu literature. He says that all the previous literature even including Srinatha's *Hara Vilasamu* had been only translations or adaptations. On the contrary, the classicist scholar who does not recognise ballads as part of " Dignified " literature, would go to the length of saying that Srinatha would never have composed such cheap literature.

The battle of Palnad took place in about 1182 A.D. It was a war between the children of two brothers and was, therefore, similar to the *Mahabharata* war. Pandit Umakantham would regard the Palnad heroes to be as great as the heroes of the Mahabharata war. The descriptions given in this ballad either about the situations or about the heroic deeds of Brahma Naidu or the more courageous Balachandra are, as Umakantam says, on a par with those of Arjuna and Abhimanyu. The strategy of Nayakuralu is not inferior to that of either Dharmaraja or Dhartarashtra. Though Umakantham might have exaggerated the greatness of the ballad, it is admitted on all hands that it is a good and typical ballad, and it inspired some other poets to compose similar ballads. An earlier story of Katamarazu (about 1170) was the theme of a ballad of the same name and it was composed by Komanala Yellaya. It relates to the story of a local chief Katamarazu and the neighbouring Siddirazu. From the descriptions given in the ballad we learn that 90 thousand cavalry, 88 thousand soldiers, 15 thousand camels took part in fighting. This seems to be an exaggeration. Moreover there were some anachronisms in the ballad such as references to the use of guns, to Francis Day and the Rajahs of Chandragiri who gave him Madras — which were events of far later history. But in spite of

such defects which might be interpolations, the ballad was composed in good style with inspiring descriptions of incidents and heroes. Katamarazu became a divine hero and is worshipped even now. People believe that by worshipping that divine hero they can have rains in times of drought and barren women will be blessed with children.

A subsequent and popular ballad is known as *Bobbili pata* (song). This relates to the well-known battle fought in 1757 between the Raja of Bobbili, Ranga Rao, and the French General Bussy helped by the Raja of Vijayanagaram, Vijayaramaraiju. The original version of the ballad was composed by Peddada Mallesam, son of Peddada Nagesam.

This ballad too has exaggerations. While historical records mention that the army of Vijayaramaraju consisted of 1100 soldiers, the ballad raises the number to 94 thousand and similarly Bussy's army of 750 is said to be 24 thousand in the ballad.

In recent years, the story of Alluri Sitaramaraju has become the theme of a ballad composed by Sunkara Satyanarayana. It relates to the exploits of Alluri Sitaramaraju (1921) against the British Government with his abode in some unknown thickets and caves among the hill. The ballad describes how Raju used to march with his followers against the police stations in the plains and carry away the swords and guns and all other ammunition found in the stations. His sudden and unexpected sallies were as surprising as those of Sivaji. For a long time all attempts made by the police and the soldiers to catch him were futile. But at last by some strategy he was spotted out and shot dead.

All these ballads are sung in the country by troupes of minstrels. In olden days, each troupe consisted of the chief singer with a stringed instrument known as *tambura* (guitar) and two women standing on either side of him with a drum called *gummeta* or *Burra*. Usually the two women were his wives. In course of time there were slight changes in the constitution of the troupes.

The modern *Burrakatha* has evolved out of the old ballads. Sunkara Satyanarayana is regarded as the first composer of the *Burrakathas*. Nazar Sheik is the best and the most popular composer and singer. Uma Maheswar Rao, Krishnamurti and Radha Rukmini are some others active in this field. Prayaga Narasimha Sastri of the All India Radio Station at Vijayawada is a sweet singer and he combines the *Harikatha* and *Burrakatha* types and

recites his own compositions which relate to the national heroes of India and particularly Andhra.

Recently boys and girls at several places in Andhra Pradesh have formed their own troupes to recite the *Burrakathas* popular in the country.

The *Janapadageyas* have inspired several poets of this age, the most prominent among them being Gurazada Appa Rao, Basavarazu Appa Rao, Chinta Dikshitulu, Devulapalli Krishna Sastri, Visvanatha Satyanarayana, Turaga Venkataramaiah and Kavikondala Venkata Rao. Some poets like Adavi Bapiraju, Nanduri Venkata Subba Rao and Kavikondala Venkata Rao have composed several songs on the model of *Janapadageyas*.

T. Ramanjaneyulu is a well known composer of *Burrakathas* in Telangana which, like his songs, relate to the political problems of Telangana before the formation of Andhra Pradesh.

APPENDIX IV

Poetesses as a Special Feature

Utukuri Lakshmikantamma, a good Sanskrit and Telugu Scholar, published *Andhra Kavayitrulu* — an account of 131 women writers, from Chanamma, wife of Khadga Tikkana and the sister-in-law of Tikkana Somayaji, the *Mahabharata* poet of 13th century, to the present day living poetesses. This book secured her the State Award in 1952. As I have already given a brief account of the most important poetesses of the previous centuries upto the time of Viresalingam, I shall here refer to the women writers of the modern age. Among the poetesses of the last years of 19th century, Mamidanna Subhadramma deserves notice as the authoress of the *Ramayana* in the popular *dvipada* metre based on *Adhyatma Ramayana* songs of the previous age. Kotikalapudi Sitamma (1872–1934) came to prominence with her *Sadhuraksha Satakam*, and her biography of *Viresalingam Pantulu* in verse. It is an admirable poem in simple style. Silam Subhadramma (1876–1947) was a poetess of high merit. Her *Ramayana* is the best among her poems and her novel *Jagila* was based on a French story narrated to her by her younger brother Setti Lakshminarasimham.

Encouraged by Viresalingam's activities to promote education among women, some ladies started journals mainly for the uplift of the women. Balantrapu Seshamma and Mosalikanti Ramabayamma edited *Hindu Sundari* during the time of Viresalingam and later wrote leading articles, advocating social reforms and the uplift of women. Pulagurti Laksminarasamma (1878–1953) edited for many years her monthly journal *Savitri* with the object of opposing social reform which aimed at transgressing old traditions of caste and creed. Vinjamuri Venkataratnamma (1889–1950) who came to prominence with her *Sarada Lekhalu* edited her journal, *Anasuya* from 1914 to 1920. This was revived for about two years by her daughters Anasuya and Sita (1949–1950).

Tallapragada Visvasundaramma, Basavarazu Rajalakshmamma and Chavali Bangaramma are the three top ranking *Bhavaka-*

vayitris of the present age. Among the poetesses of the classical type stands foremost, *Kavitavisarada* Kanchanapalli Kanakamma. She was a prolific writer of poems, dramas and stories. Of her poems *Jivayatra* and of her dramas, *Hamsavijayam* may be regarded as the best, and both are of philosophical interest. Gudipudi Indumati Devi is another prolific writer of many major and minor poems and stories. Her *Lakshmana Parinayam*, *Ambarisha Vijayam* and *Janma Bhum* are the best of her poems.

Prominent among those that received Dr. Kesari's *Suvarna Kankanam* for their scholarship or their contributions to Telugu literature are Kanuparti Varalakshmamma known very widely for her *Sarada Lekhalu* and Chebrolu Sarasvati Devi whose *Ramayana* is much appreciated; Gidugu Lakshmikantamma (1903) who along with her husband's sister, Jonnalagadda Saradamma (1912–1944), published many short poems and songs of which their dialogues in verse on ethical and social problems are most interesting; Sthanapati Rukminamma authoress of several lyrical and romantic poems; *Kavitilaka* Pulavarti Kamala Devi, authoress of several poems, dramas and novels, and Utukuri Lakshmikantamma, authoress of *Andhra Kavayitrulu*.

Ponaka Kanakamma (1892) and Dronamraju Lakshmibayamma (1909) are the joint authoresses of a Telugu version of *Bhagavat Gita* and of *Aradhana*, a tribute to Ramana Maharshi, Kotturi Visalakshamma (1901) whose lengthy poem, *Bharata Kathamritam* the best of her productions, is a talented poetess of the old type. Ganti Venkata Subbamma (1890) a scholar of several languages has composed many short poems of which *Girija Kalyanam* is the best. Ravuri Venkatasubbamma (1890) a scholar of Saskrit and Telugu is the authoress of a poem, *Karpuramanjari* an adaptation of the Prakrit work by Rajasekhara.

Simakurti Satyavati Devi (1895) belongs to a cultural family of modernists in social life. She developed her poetic talent in her young age and composed many short poems. Her *Satakam* addressing her mother Annapurna has verses which criticise the superiority complex of man and his desire to keep his wife behind the *purdah* as his bondwoman.

Desiraju Bharati Devi (1905) composed several poems. Her book on the influence of the Telugu Bharata poets on the later Telugu poets won her the State Award in 1955.

Puttaparti Kanakamma a partner in life and in literary field

of the well-known author, Narayanacharyulu, has independently composed many poems relating to the repentance of Yasodhara, aggrieved Sita, and ruins of Vijayanagara (Hampi), in every one of which we find her fecundity of imagination, and felicity of expression.

Burra Kamala Devi (1908) has acquired scholarship in Telugu, Sanskrit and English and composed many short poems relating to the nationalist movement and also lyrico-romantic poems with several themes and in varying metres. Pathos is generally the main sentiment in many of her poems. She is now engaged in translating into Telugu verse, some hymns of the *Rigveda*.

Nayani Krishna Kumari is a talented poetess and prose writer. Her *Andhrula Katha* is her master-piece.

Chanduri Rama Devi (1912) is a regular contributor of short stories and poems to the leading Telugu journals. Her poem *Dampatyam* exhibits her high conception of happiness in married life.

Dr. Ammayamma's *Janmantaramu* is an interesting poem to illustrate transmigration of souls.

Kottapalli Lalita (1930) brought up in a poetic atmosphere at home with her father, Rayaporulu Subba Rao, and enthused by her husband, K. Virabhadra Rao, created her own standards of language and metrical conventions, and composes lyrical poems caring more for melody and thought than for conventional form.

A reference to some women who published short stories etc was made in the previous sections. There are many more writers among the young women of this generation like Malati Chendur, Bhanumati Ramakrishna, Usha, K. Ramalakshmi who are contributing interesting articles of literary merit to the leading Telugu journals.

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APPENDIX

List of Titles and proper nouns)

Spelling as given in text	In phonetic transliteration
Abala satcharitra ratnamala	*Abalā saccaritra ratnamāla*
Abbayamatya, Knupaarti	Abbayāmātya, Kanuparti
Abhijnana Sakuntalam	*Abhijñāna Śākuntalam*
Achamamba, Bhandaru	Acāamāmba, Bhaṇḍāru
Achyutabhyudayam	*Acyutābhyudayam*
Adinarayana Sastri, Panchagnula	Ādinārāyaṇa Śāstri, Pancāgnula
Ahalya Sankrandanamu	*Ahalyā Saṅkrandanamu*
Amuktamalyada	*Āmuktamālyada*
Ananda Kavi, Mangalagiri	Ānanda Kavi, Mangaḷagiri
Ananta Bhupala, Matla	Ananta Bhūpāla, Maṭla
Ananta Bhupala, Tupakula	Ananta Bhūpāla, Tupākula
Ananta Krishna Sarma, Rallapalli	Ananta Krsna Śarma, Rāḷḷapalli
Anantacharlu, Panapakkam	Anantācārlu, Panapākkam
Anantamatya	Anantāmātya
Andhra Bhasha Bhushanam	Āndhra Bhāṣā Bhūṣaṇam
Andhra Bhasharnavam	*Āndhra Bhāṣārṇavam*
Andhra Bhasha Charitramu	*Āndhra Bhāṣā Caritramu*
Andhra Dipika	*Āndhra Dīpika*
Andhra Pracharini Granthamala	Āndhra Pracāriṇī Granthamāla
Andhra Kaumudi	*Āndhra Kaumudi*
Andhra Kavayitrulu	*Āndhra Kavayitrulu*
Andhra Kavi Tarangini	*Āndhra Kavi Taranginī*
Andhra Kavula Charitra	*Āndhra Kavula Caritra*
Andhra Nayaka Satakam	*Āndhra Nāyaka Śatakam*
Andhra Sahitya Parishad	*Āndhra Sāhitya Pariṣad*
Andhra Saraswata Parishad	*Āndhra Sārasvata Pariṣad*
Andhra Vachaspatyamu	*Āndhra Vācaspatyamu*
Anjaneyulu, Kodali	Ānjanēyulu, Koḍāli
Annamacharya, Tallapaka	Annamācārya, Tāḷḷapāka
Annamayya, Yathavakkula	Annamayya, Yathāvākkula
Annapurna, Maganti	Annapūrna, Māganti
Anubhavasaram	*Anubhavasāram*

Spelling as given in text	In phonetic transliteration
Appakaviyam	*Appakavīyam*
Appalaswami, Puripanda	Appalasvāmi, Puripaṇḍā
Appa Rao, Basavaraju	Appā Rāvu, Basavarāju
Appa Rao, Gurazada Venkata	Appā Rāvu, Gurazāḍa Venkaṭa
Appa Rao, Vissa	Appā Rāvu, Vissā
Appavu Modali, Matturi	Appāvu Modali, Māttūri
Arudra	Ārudra
Arunagirinatha	Aruṇagirinātha
Ashtamahishi Kalyanam	*Aṣṭamahiṣī Kalyāṇam*
Atreya	Ātrēya
Avadhanams	*Avadhānams*
Ayyalarya	Ayyalārya
Balasaraswati, Elakuchi	Bālasarasvati, Elakūci
Bala Vyakaranamu	*Bāla Vyākaraṇamu*
Bana	Bāna
Bangaramma, Chavali	Bangāramma, Cavali
Bangarayya, Nanduri	Bangārayya, Nandūri
Bapinidu Maganti	Bāpinīḍu, Māganṭi
Bapiraju, Adavi	Bāpirāju, Aḍavi
Basavapuranam	*Basavapurāṇam*
Basavodaharanam	*Basavōdāharaṇam*
Bhadradrirama satakam	*Bhadrādrirāma Śatakam*
Bhanumad Vijayam	*Bhānumad Vijayam*
Bharavi	Bhāravi
Bhaskara, Hulakki	Bhāskara, Hulakki
Bhavakavita	*Bhāvakavita*
Bhattumurti(Ramarajabhushana)	Bhaṭṭumūrti (Rāmarājabhūsaṇa)
Bhimakavi, Vemulavada	Bhīmakavi, Vēmulavāda
Bhimanna, Boyi	Bhīmanna, Bōyi
Bhimeswarapuranam	*Bhīmēśvarapurāṇam*
Bhogini Dandakam	*Bhōginī Daṇḍakam*
Bhojarajiyam	*Bhōjarājīyam*
Bhujanga Rao, Mantripragada	Bhujanga Rāvu, Mantripragaḍa
Brahmayya Sastri, Kasibhatta	Brahmayya Śāstri, Kāśībhaṭṭa
Buddha Reddi, Gona	Buddhā Reddi Gōna

Spelling as given in text	In phonetic transliteration
Chakrapani	Cakrapāṇi
Chandamama	*Candamāma*
Chandralekhavilapam	*Candralēkhāvilāpam*
Chandrika Parinayam	*Candrikā Pariṇayam*
Chhandodarpanam	*Chhandōdarpaṇam*
Chinnaya Suri, Paravastu	Cinnaya Sūri, Paravastu
Chinnanna, Tallapaka	Cinnanna, Tāḷḷapāka
Chirantananda Swami	Cirantanānanda Svāmi
Chokkanatha Charitra	*Cokkanātha Caritra*
Dandaka	*Daṇḍaka*
Dasakumara Charitra	*Daśakumāra Caritra*
Dasarathi	Dāśarathi
Dasarathi Satakam	*Dāśarathī Śatakam*
Devanga Puranam	*Dēvānga Purāṇam*
Devibhagavatam	*Dēvībhāgavatam*
Devulapalli Brothers	Dēvulapalli
Dikshita Chandra, Koneti	Dīkṣita Candra, Kōnēṭi
Dikshitulu, Chinta	Dīkṣitulu, Cintā
Dindima Bhat	Dindima Bhaṭ
Dharma Rao, Tapi	Dharmā Rāvu, Tāpī
Dhenu Mahatmyam	*Dhēnu Māhātmyam*
Dhurjati	Dhūrjaṭi
Dorasamayya, O. Y.	Dorasāmayya
Ekoji II	Ekōji
Ellanarya, Chintalapudi	Ellanārya, Cintalapūḍi
Ganga Gowri Vilasam	*Gangā Gourī Vilāsam*
Ganganarya	Ganganārya
Gangadhara Kavi, Addanki	Gangādhara Kavi, Addanki
Ghatikachala Mahatmyam	*Ghaṭikācala Māhātmyam*
Gopala Krishnamurti, Sripada	Gōpāla Kṛṣṇamūrti, Śrīpāda
Gopanna, (Ramadas) Kancherla	Gōpanna (Rāmadās) Kañcarla
Gopichand, Tripuraneni	Gōpīcand, Tripuranēni
Gora Sastri	Gōrā Śāstri
Gurumurti Sastri, Ravipati	Gurumūrti Śāstri, Rāvipāṭi

Spelling as given in text	In phonetic transliteration
Halasya Mahatmyam	*Hālasya Māhātmyam*
Harisarvottama Rao, Gadicherla	Harisarvōttama Rāvu,Gādicerla
Harischandra Nalopakhyanam	*Hariścandra Nalōpākhyānam*
Hindu Dharma Sastra	*Hindū Dharma Śāstra*
Indumati Devi, Gudipudi	Indumatī Dēvi, Guḍipūḍi
Indumati Parinayam	*Indumatī Pariṇayam*
Jagga Kavi, Kuchimanchi	Jagga Kavi, Kūcimanci
Jagannatha Swamy, Paranandi	Jagannātha Svāmi, Pāranandi
Janakiram, Achanta	Jānakirām, Ācanṭa
Janardanashtakam	*Janārdanāṣṭakam*
Jnanachintamani	*Jñānacintāmaṇi*
Jogi Somayaji, Ganti	Jōgi Sōmayāji, Ganṭi
Kalahasti Mahatmyam	*Kāḷahasti Māhātmyam*
Kalakavi, Chengalva	Kāḷa Kavi, Cengalva
Kalapurnodayam	*Kaḷāpūrṇōdayam*
Kaleswara Rao, Ayyadevara	Kāḷēśvara Rāvu, Ayyadēvara
Kameswara Rao, Bhamidipati	Kāmēśvara Rāvu, Bhamiḍipāṭi
Kanta Rao, Balivada	Kāntā Rāvu, Balivāḍa
Kanyasulkam	*Kanyāśulkam*
Karunakumar	Karuṇakumār
Kasikhandam	*Kāśīkhanḍam*
Kavijanojjivani	*Kavijanōjjīvani*
Kavikarna rasayanam	*Kavikarṇa rasāyanam*
Kavi Jivitamulu	*Kavi Jīvitamulu*
Ketana	Kētana
Kopparapu Sodarulu	*Kopparapu Sōdarulu*
Kridabhiramam	*Krīḍābhirāmam*
Krishnadevaraya Vijayam	*Kṛṣṇadēvarāya Vijayam*
Krishnadhvari	Kṛṣṇādhvari
Krishna Kumari, Nayani	Kṛṣṇa Kumāri, Nāyani
Krishnamurti Sastri, Sripada	Kṛṣṇamūrti Śāstri, Śrīpāda
Krishnamurti, Sishtu	Kṛṣṇamūrti, Śiṣṭu
Krishna Rao, Mutnuri	Kṛṣṇā Rāvu, Muṭnūri

Spelling as given in text	In phonetic transliteration
Krishna Satakam	*Kṛṣṇa Śatakam*
Krishnayya, Velagapudi	Kṛṣṇayya, Velagapūḍi
Krittivasa Tirthulu, Tallavajjhala	Kṛttivāsa Tīrthulu, Tallāvajjhala
Kshetrayya	Kṣētrayya
Kumara Dhurjati	Kumāra Dhūrjaṭi
Kumarasambhavam	*Kumārasambhavam*
Kutumba Rao, Kodavatiganti	Kuṭumba Rāvu, Koḍavaṭiganṭi
Lakshmana Kavi, Pindiprolu	Lakṣmaṇa Kavi, Pinḍiprōlu
Lakshmibayamma, Unnava	Lakṣmībāyamma, Unnava
Lakshmikantam, Pingali	Lakṣmīkāntam, Pingaḷi
Lakshmikantamma, Utukuri	Lakṣmīkāntamma, Ūṭukūri
Lakshmi Narayana Rao, Bhupati	Lakṣmīnārāyaṇa Rāvu, Bhūpati
Lakshmi Narasimha Rao, Panuganti	Lakṣmī Narasimhā Rāvu, Pānuganṭi
Lakshmipati, Achanta	Lakṣmīpati, Ācanṭa
Lakshmipati, Pemmaraju	Lakṣmīpati, Pemmarāju
Lakshmi Ranjanam, Khandavalli	Lakṣmī Ranjanam, Khanḍavalli
Madalasa Charitra	*Madālasa Caritra*
Madhavarama Sarma, Jammulamadaka	Mādhavarāma Śarma, Jammulamaḍaka
Madhuravani	Madhuravāṇi
Magha	Māgha
Magha Mahatmyam	*Māgha Māhātmyam*
Mahendra Vijayam	*Mahēndra Vijayam*
Malati Chendur	Mālatī Cendūr
Malika	*Mālika*
Mallabhupaliyam	*Mallabhūpālīyam*
Mallana, Madayagari	Mallana, Mādayagāri
Malla Reddi	Mallā Reḍḍi
Mallikarjuna Bhat	Mallikārjuna Bhaṭ
Mallikarjuna Panditaradhya	Mallikārjuna Panḍitārādhya
Mannarudasa Vilasam	*Mannārudāsa Vilāsam*
Mannarudasavilasa Natakamu	*Mannārudāsavilāsa Nāṭakamu*

Spelling as given in text	In phonetic transliteration
Manipravala	*Maṇipravāḷa*
Marana	Mārana
Marana Sahini	Mārana Sāhiṇi
Marichiparinayamu	*Marīcīpariṇayamu*
Markandeya Purana	*Mārkaṇḍēya Purāṇa*
Matru Bhutayya	Mātṛbhūtayya
Mitravinda Parinayamu	*Mitravindā Pariṇayamu*
Mohanangi	Mōhanāngi
Muddu Palani	Muddu Paḷani
Nagesvara Rao, Kasinadhuni	Nāgēśvara Rāvu, Kāśīnāthuni
Naishadhakavya	*Naiṣadhakāvya*
Naishadhaparijatiyam	*Naiṣadhapārijātīyam*
Nanjaraju	Nanjarāju
Nannichoda	Nannicōḍa
Narasabhupaliyam	*Narasabhūpālīyam*
Narasimham, Kuchi	Narasimham, Kūci
Narasimha Sastri, Mokkapati	Narasimha Śāstri, Mokkapāṭi
Narasimha Rao, Munimanikyam	Narasimhā Rāvu, Munimāṇikyam
Narayana Kavi, Dubagunta	Nārāyaṇa Kavi, Dūbaguṇṭa
Narayana Babu, Srirangam	Nārāyaṇa Bābu, Śrīrangam
Narayana Bhat	Nārāyaṇa Bhaṭ
Narayana Das, Adibhatla	Nārāyaṇa Dās, Ādibhaṭla
Narayanacharyulu, Puttaparti,	Nārāyaṇācāryulu, Puṭṭaparti
Narayanadasar, Puduvai	Nārāyaṇadāsar, Puduvai
Narayana Murty, Bhogaraju	Nārāyaṇamūrti, Bhōgarāju
Narayana Rao, Chilukuri	Nārāyaṇa Rāvu, Cilukūri
Narayana Satakam	*Nārāyaṇa Śatakam*
Narayana Swami, Ande	Nārāyaṇa Svāmi, Andē
Naraya, Veligandala	Nāraya, Veligandala
Nauka Charitra	*Naukā Caritra*
Nirankusopakhyanam	*Nirankuśōpākhyānam*
Nrisimha Kavi, Sankusala	Nṛsimha Kavi, Sankusāla
Nrisimha Puranam	*Nṛsimha Purāṇam*

Spelling as given in text	In phonetic transliteration
Padma Puranam	*Padma Purāṇam*
Padmaraju, P.	Padmarāju, P.
Padmavati Devi, Kommuri	Padmāvatī Dēvi, Kommūri
Palanati Vira Charitra	*Palanāṭi Vīra Caritra*
Panduranga Mahatmyam	*Pāṇḍuranga Māhātmyam*
Paparaju, Kankanti	Pāparāju, Kankanṭi
Parijatapaharanam	*Pārijātāpaharaṇam*
Parvatiparinayam	*Pārvatīpariṇayam*
Parvatisam, Oleti	Pārvatīśam, Ōlēṭi
Parvatisvara Sastri, Mandapaka	Pārvatīśvara Śāstri, Manḍapāka
Pattabhirama Sastri, Vedam	Paṭṭābhirāma Śāstri, Vēdam
Peddana, Allasani	Peddana, Allasāni
Pina Virabhadra, Pillalamarri	Pina Vīrabhadra, Pillalamaṟṟi
Potana, Bammera	Pōtana, Bammera
Prabandharaja Venkateswara Vijayam	*Prabaudharāja Venkaṭēśvara Vijayam*
Prabhakaramatya, Veldanda	Prabhākarāmātya, Veldanḍa
Prabhakara Sastri, Veturi	Prabhākara Śāstri, Vēṭūri
Prabodha Chandrodayam	*Prabōdha Candrōdayam*
Prabhulinga Lila	*Prabhulinga Līla*
Prahlada Bhaktivijayam	*Prahlāda Bhaktivijayam*
Pratapa Reddi, Suravaram	Pratāpa Reḍḍi, Suravaram
Prataparudriyam	*Pratāparudrīyam*
Purananama Chandrika	*Purāṇanāma Candrika*
Purushottamudu, Kasula	Puruṣōttamuḍu, Kāsula
Radhamadhavam	*Rādhāmādhavam*
Radhikasantvanam	*Rādhikāsāntvanam*
Raghava Pandaviyam	*Rāghava Pānḍavīyam*
Raghava Yadava Pandaviyam	*Rāghava Yādava Pānḍavīyam*
Raghunatha Bhupaliyam	*Raghunātha Bhūpālīyam*
Raghunathabhyudayam	*Raghunāthābhyudayam*
Raghunathiyam	*Raghunāthīyam*
Rajagopala Rao, Tekumalla	Rājagōpāla Rāvu, Ṭēkumaḷḷa
Rajagopala Vilasam	*Rājagōpāla Vilāsam*
Rajakavulu	*Rājakavulu*

Spelling as given in text	In phonetic transliteration
Rajalakshmamma, Basavaraju	Rājalakṣmamma, Basavarāju
Rajamannar, P.V.	Rājamannār. P. V.
Raja Raja Narendra	Rāja Rāja Narēndra
Rajasekhara Charitram	*Rājaśēkhara Caritram*
Rajasekhara Satavadhani, Durbhaka	Rājaśēkhara Śatāvadhāni, Durbhāka
Ramabhadramba	Rāmabhadrāmba
Ramabhadrudu, Ayyalarāju	Rāmabhadruḍu, Ayyalarāju
Ramabhyudayam	*Rāmābhyudayam*
Ramachandra Sastri, Korada	Rāmacandra Śāstri, Kōrāḍa
Ramachandra Sastri, Marepalli	Rāmacandra Śāstri, Mārēpalli
Ramadas, Bellamkonda	Rāmadās, Bellamkoṇḍa
Ramadasa Kavi, Tumu	Rāmadāsa Kavi, Tūmu
Rama Devi, Chanduri	Ramā Dēvi, Candūri
Ramakrishna, Tenali	Rāmakṛṣṇa, Tenāli
Ramakrishnaiah, Korada	Rāmakṛṣṇayya, Kōrāḍa
Ramakrishnayya, Pundla	Rāmakṛṣṇayya, Pūnḍla
Ramakrishna Rao, Abburi	Rāmakṛṣṇa Rāvu, Abbūri
Ramakrishna Rao, Burgula	Rāmakṛṣṇa Rāvu, Būrgula
Ramakrishna Sarma, Gadiyaram	Rāmakṛṣṇa Śarma, Gaḍiyāram
Ramakrishna Sastri, Malladi	Rāmakṛṣṇa Śāstri, Mallādi
Ramalinga Reddi, C.	Rāmalingā Reḍḍi, C.
Ramanuja Rao, Devulapalli	Rāmānuja Rāvu, Dēvulapalli
Rama Rao, Talisetti	Rāmā Rāvu, Taliseṭṭi
Rangajamma, Pasupuleti	Rangājamma, Pasupulēṭi
Rangaramanujacharya, Tatta	Rangarāmānujācārya, Taṭṭā
Rangasayi, Allamarazu	Rangaśāyi, Allamarāju
Rasamanjari	*Rasamañjari*
Ravanadammiyam	*Rāvaṇadammiyam*
Ravu Madhava Mahipati	Rāvu Mādhava Mahīpati
Ravu Vamsa Muktavali	*Rāvu Vamśa Muktāvaḷi*
Rayavachakam	*Rāya Vācakam*
Rukminamma, Sthanapati	Rukmiṇamma, Sthānāpati
Rukminiparinayam	*Rukmiṇīpariṇayam*
Rukmininatha Sastri, J.	Rukmiṇīnātha Śāstri, J.

Spelling as given in text	In phonetic transliteration
Sabdaratnakaram	*Sabdaratnākaram*
Sahiti Samiti	*Sāhitī Samiti*
Sakala Kathasara Sangrahamu	*Sakala Kathāsāra Sangrahamu*
Sakshi	*Sākṣi*
Sakuntala Parinayam	*Śakuntalā Pariṇayam*
Samudrala	Samudrāla
Samirakumara Vijayam	*Samīrakumāra Vijayam*
Saṅkhyayana Sarma, Achanta	Sāṅkhyāyana Śarma, Ācanṭa
Sanyasi Kavi, Amalapurapu	Sanyāsi Kavi, Amalāpurapu
Saradamma, Jonnalagadda	Śāradamma, Jonnalagaḍḍa
Sarvalakshnasara Sangraham	*Sarvalakṣaṇasāra Sangraham*
Saraswati Devi, Chebrolu	Saraswati Dēvi, Cēbrōlu
Sarpapura Mahatmyam	*Sarpapura Māhātmyam*
Sarvajnasinga Bhupala	Sarvajñasinga Bhūpāla
Sarveswara Satakam	*Sarvēśvara Śatakam*
Satyabhama Santvanam	*Satyabhāmā Sāntvanam*
Satyanarayana, Garimella	Satyanārāyaṇa, Garimeḷḷa
Satyanarayana, Moturi	Satyanārāyaṇa, Mōṭūri
Satyanarayana, Viswanatha	Satyanārāyaṇa, Viśvanātha
Satyanarayana Raju, Penumachcha	Satyanārāyaṇa Rāju, Penumacca
Satyanarayana Sastri Manikonda	Satyanārāyaṇa Śāstri, Mānikoṇḍa
Satyanarayana Sastri, Vedula	Satyanārāyaṇa Śāstri, Vēdula
Satyavadhuprinanam	*Satyāvadhūprīṇanam*
Seshachala Kavi, Kola	Śēṣācala Kavi, Kōlā
Seshadri Sarma, Janamanchi	Śēṣādri Śarma, Janamanci
Seshayya, Chaganti	Śēṣayya, Cāganṭi
Seshagiri Rao, Andra	Sēṣagiri Rāvu, Āndra
Seshagiri Rao, Burra	Śēṣagiri Rāvu, Burrā
Simhadrinarasimha Satakam	*Simhādrinārasimha Śatakam*
Singana, Madiki	Singana, Maḍiki
Singana, Ercuri	Singana, Ērcūri
Singanarya, Chitrakavi	Singanārya, Citrakavi
Singayya, Ghanta	Singayya, Ghanṭa
Ṣitapati, Gidugu Venkata	Sītāpati, Giḍugu Venkaṭa

Spelling as given in text	In phonetic transliteration
Sitaramacharyulu, Bahujanapalli	Sītārāmācāryulu, Bahujanapalli
Sitaramamurti Chaudari, Tummala	Sītārāmamūrti Caudari, Tummala
Sitaramaraju, Alluri	Sītārāmarāju, Allūri
Sitaramayya, Kuruganti	Sītārāmayya, Kuruganṭi
Sivarama Sastri, Veluri	Sivarāma Śāstri, Vēlūri
Sivaratri Mahatmyam	*Śivarātri Māhātmyam*
Sivasankara Sastri, Tallavajjhala	Śivaśankara Śāstri, Tallāvajjhala
Somana, Nachana	Sōmana, Nācana
Somanatha, Palakuriki	Sōmanātha, Pālakuriki
Somanatha Kavi	Sōmanātha Kavi
Somanatha Rao, Adipudi	Sōmanātha Rāvu, Ādipūḍi
Somasekhara Sarma, Mallampalli	Sōmaśēkhara Śarma, Mallampalli
Somasundar, Avantsa	Sōmasundar, Āvantsa
Somayajulu, Chaganti	Sōmayājulu, Cāganṭi
Sri Kameswara Kavi	Śrī Kāmēśvara Kavi
Sri Krishnadevaraya	Śrī Kṛṣṇadēvarāya
Sri Krishnadevaraya Andhra Bhasha Nilayam	Śrī Kṛṣṇadēvarāya Āndhra Bhāṣā Nilayam
Srinatha	Śrīnātha
Sringara Naishadham	*Śṛngāra Naiṣadham*
Sriramulu, Dasu	Śrīrāmulu, Dāsu
Sriranga Mahatmyam	*Śrīranga Māhātmyam*
Sri Ravu Surya Rao	Srī Rāvu Sūryā Rāvu
Sri Ramamurti, Gurujada	Śrī Rāmamūrti, Gurujāḍa
Srinivasacharyulu, Puttaparti	Srīnivāsācāryulu, Puṭṭaparti
Srinivasa Rao, Kolachalam	Śrīnivāsa Rāvu, Kōlācalam
Srinivasa Rao, Srirangam (*Sri Sri*)	Śrīnivāsa Rāvu, Śrīrangam (*Śrī Śrī*)
Srinivasa Siromani	Śrīnivāsa Śirōmaṇi
Srinivasa Sodarulu	Srīnivāsa Sōdarulu
Srinivasulu, Dharanikota	Śrīnivāsulu, Dharaṇikōṭa
Srivatsava	Śrīvātsava
Subhadramma, Mamidanna	Subhadramma, Māmiḍanna

Spelling as given in text	In phonetic transliteration
Subba Rao, Anisetti	Subbā Rāvu, Aniseṭṭi
Subba Rao, Kodali	Subbā Rāvu, Koḍāli
Subba Rao, Rallabandi	Subbā Rāvu, Rāḷḷabanḍi
Subba Rao, Rayaprolu	Subbā Rāvu, Rāyaprōlu
Subba Rao, Vavilikolanu	Subbā Rāvu, Vāvilikolanu
Subbarayadu, Vaddadi	Subbārāyaḍu, Vaḍḍādi
Sugriva Vijayam	*Sugrīva Vijayam*
Sundarachari, Sankarambadi	Sundarācāri, Śankarambāḍi
Sura Kavi, Adidam	Sūra Kavi, Aḍidam
Surana, Pingali	Sūrana, Pingaḷi
Suri, Tenneti	Sūri, Tennēṭi
Surya Prakasa Kavi, Mantripragada	Sūrya Prakāśa Kavi, Mantripragaḍa
Surya Rao, Avasarala	Sūryā Rāvu, Avasarāla
Suryarayandhra Nighantuvu	*Sūryarāyāndhra Nighanṭuvu*
Syama Sastri, Kotra	Śyāma Śāstri, Koṭra
Tapatisamvaranopakhyanam	*Tapatīsamvaraṇōpākhyānam*
Telaganna, Ponnikanti	Telaganna, Ponnikanṭi
Telugu Bhasha Samiti	Telugu Bhāṣā Samiti
Telugu nadu	*Telugu nāḍu*
Tevapperumallaya, Tanjanagaram	Tēvapperumāḷḷayya, Tanjanagaram
Timmakka, Tallapaka	Timmakka, Tāḷḷapāka
Timma Kavi, Kuchimanchi	Timma Kavi, Kūcimanci
Timmana, Pushpagiri	Timmana, Puṣpagiri
Tirupati Sastri, Divakarla	Tirupati Śāstri, Divākarla
Tirupati Venkatesvarulu	Tirupati Vēnkaṭēśvarulu
Tiruvengala Kavi, Pachchakarpurapu	Tiruvēngaḷa Kavi, Paccakarpūrapu
Tondaman Vamsavali	*Tonḍamān Vamśāvaḷi*
Tukkoji	Tukkōji
Tyagaraja	Tyāgarāja
Uddanda Kavi Sitaramarya	Uddanḍa Kavi Sītārāmārya
Udbhata	Udbhaṭa

Spelling as given in text	In phonetic transliteration
Udbhataradhya Charitram,	*Udbhaṭārādhya Caritram*
Umakantham, Akkiraju	Umākāntam, Akkirāju
Umar Alisha	Umar Alīṣā
Ushaparinayam	*Uṣāpariṇayam*
Vaggeyakaras	*Vāggēyakāras*
Varalakshmamma, Kanuparti	Varalakṣmamma, Kanuparti
Varaha Puranam	*Varāha Purāṇam*
Vasishtha Ramayanam	*Vāśiṣṭha Rāmāyaṇam*
Vasudeva Sastri, Vavilala	Vāsudēva Śāstri, Vāvilāla
Vegujukka Granthamala	*Vēgujukka Granthamāla*
Vemana	Vēmana
Venkanarya	Venkanārya
Venkata Kavi, Chemakura	Vēnkaṭa Kavi, Cēmakūra
Venkata Kavi, Ganapavarapu	Vēnkaṭa Kavi, Gaṇapavarapu
Venkata Kavi, Matsa	Vēnkaṭa Kavi, Matsā
Venkata Kavi, Vankayalapati	Vēnkaṭa Kavi, Vankāyalapāṭi
Venkatachala Kavi, Koduri	Vēnkaṭācala Kavi, Kōḍūri
Venkatachala Kavi, Kundurti	Vēnkaṭācala Kavi, Kundurti
Venkatachala Mahatmyam	*Vēnkaṭācala Māhātmyam*
Venkata Parvatiswara Kavulu	Vēnkaṭa Pārvatīśvara Kavulu
Venkatacharya, Mababhushi	Vēnkaṭācārya, Māḍabhūṣi
Venkatapati, Sesham	Vēnkaṭapati, Śēṣam
Venkata Krishnappa Nayak, Samukham	Vēnkaṭa Kṛṣṇappa Nāyak, Samukham
Venkata Krishna Rao, Bhavaraju	Venkaṭa Kṛṣṇā Rāvu, Bhāvarāju
Venkatanarasayya, Etukuri	Venkaṭanarasayya, Ēṭukūri
Venkataramanayya, Ayyanki	Venkaṭaramaṇayya, Ayyanki
Venkataramanayya, Nelaturu	Venkaṭaramaṇayya, Nēlaṭūru
Venkata Ramamurti, Gidugu	Venkaṭa Rāmamūrti, Giḍugu
Venkatarama Sastri, Oleti	Venkaṭarāma Śāstri, Ōlēṭi
Venkatarama Sastri, Meratur	Venkaṭarāma Śāstri, Mēraṭūr
Venkata Ramakrishna Kavulu	Venkaṭa Rāmakṛṣna Kavulu
Venkata Rangayya, Mamidipudi	Venkaṭa Rangayya, Māmiḍipūḍi
Venkata Rangayya, Vangolu	Venkaṭa Rangayya, Vangōlu
Venkata Rao, Balantrapu	Venkaṭa Rāvu, Bālāntrapu

Spelling as given in text	In phonetic transliteration
Venkata Rao, Kavikondala	Venkaṭa Rāvu, Kavikoṇḍala
Venkata Rao, Nidadavolu	Venkaṭa Rāvu, Niḍadavōlu
Venkata Sastri, Chellapilla	Vēnkaṭa Śāstri, Ceḷḷapiḷḷa
Venkatarya, Mamidi	Vēnkatārya, Māmiḍi
Venkataraya Sastri, Vedam	Vēnkaṭarāya Śāstri, Vēdam
Venkataramayya, Yanamandra	Venkaṭarāmayya, Yanamanḍra
Venkataramayya, Janamanchi	Venkaṭarāmayya, Janamanci
Venkata Rangacharyulu, Paravastu	Vēnkaṭa Rangācāryulu, Paravastu
Venkata Surya Prakasa Rao Duggirala	Venkaṭa Sūrya Prakāśa Rāvu, Duggirāla
Venkataratnam, Ambatipudi	Venkaṭaratnam, Ambaṭipūḍi
Venkataratnam Pantulu. Kokkonda	Venkaṭaratnam Pantulu, Kokkonḍa
Venkata Sesha Sastri, Gadiyaram	Vēnkaṭa Śēṣa Śāstri, Gaḍiyāram
Venkata Sarma, Mangipudi	Venkaṭa Śarma, Mangipūḍi
Venkata Sivudu, Rayasam	Venkaṭa Śivuḍu, Rāyasam
Venkateswara Rao, Katuri	Vēnkaṭēśvara Rāvu, Kāṭūri
Venkateswara Rao, Narla	Venkaṭēśvara Rāvu, Nārla
Venkateswara Sastri, Vavilla	Vēnkaṭēśvara Śāstri, Vāviḷḷa
Venkateswarulu, Bulusu	Vēnkatēśvarulu, Bulusu
Venkata Subba Rao, Nanduri	Venkata Subbā Rāvu, Nanḍūri
Venkata Subba Rao, Sivaraju	Venkata Subbā Rāvu, Śivarāju
Venkata Suryaprasada Rao, Tripurana	Venkata Sūryaprasāda Rāvu, Tripurāna
Venu Gopala Rao, Kommuri	Vēṇu Gōpāla Rāvu, Kommūri
Vidyavati Dandakam	*Vidyāvatī Danḍakam*
Vighneswariyam	*Vighnēśvarīyam*
Vijaya Raghava Kalyanam	*Vijaya Rāghava Kalyāṇam*
Vijayaranga Chokkanatha	Vijayaranga Cokkanātha
Vijayavilasam	*Vijayavilāsam*
Vijnana Chandrika Mandali	Vijñāna Candrikā Manḍali
Vikramarka Charitra	*Vikramārka Caritra*
Virabhadra Rao, Adiraju	Vīrabhadra Rāvu, Ādirāju
Virabhadra Rao, Chilukuri	Vīrabhadra Rāvu, Cilukūri
Virabhadra Vijayam	*Vīrabhadra Vijayam*

Spelling as given in text	In phonetic transliteration
Viraraghavacharyulu	Vīrarāghavācāryulu
Viraraghavaswami, Tripuraribhatla	Vīrarāghava Svāmi, Tripurāribhaṭla
Viraraju, Kaluve	Vīrarāju, Kaḷuve
Virasamayya, Yenugula	Vīrāsāmayya, Yēnugula
Viresalingam Pantulu, Kandukuri	Vīrēśalingam Pantulu, Kandukūri
Vishnuchittiyam	*Viṣṇucittīyam*
Viswanatha Kaviraju, M.	Viśvanātha Kavirāju
Viswanatha Sarma, Vemuri	Viśvanātha Śarma, Vēmūri
Viswasundaramma, Tallapragada	Viśvasundaramma, Tallāpragaḍa
Visweswara Rao, Mallavarapu	Viśvēśvara Rāvu, Mallavarapu
Vrishadhipa Satakam	*Vṛṣādhipa Śatakam*
Vyasamurti, Akondi	Vyāsamūrti, Ākoṇḍi
Yajnanna Sastri, Somanchi	Yajñanna Śāstri, Sōmanci
Yajnanarayana, Ichchapurapu	Yajñanārāyaṇa, Icchāpurapu
Yakshagana literature	*Yakṣagāna*
Yajnavalkya Dharma Sastra	*Yājñavalkya Dharma Śāstra*
Yayati Charitra	*Yayāti Caritra*
Yellana, Chintalapudi	Yellana, Cinatalapūḍi